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ABSTRACT

The 11 papers in this collection deal with problems and ideas in teaching the teacher of English. The first three--by Charlton Laird, Oscar A. Bouise, and Sheila Schwartz--are concerned with the character and development of a "good teacher of literature," with giving him an adequate background in literature, and with the nature and training of the humanities teacher. Three papers by John S. Simmons, Andrew Macleish, and Norman C. Stageberg explore topics in language: the linguistic training necessary for the secondary English teacher, the number and kinds of grammar he should master, and the value of teaching structural ambiguity. Next, Richard L. Larson proposes a course in rhetoric for English teachers, Ross M. Jewell tells the beginning teacher how to evaluate writing, and Elmer E. Baker, Jr., deals with preparing teachers for the effective teaching of oral language. The last two essays, by J. Harvey Littrell and Robert E. Shafer, deal with the preparation of teachers of reading and of the disadvantaged. (This document previously announced as ED 025 523.) (LH)

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SIXTH CONFERENCE ON ENGLISH EDUCATION

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March 28-30, 1968

Part II

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Editor

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INTRODUCTION

In a number of respects the Sixth Annual Conference on English Education established new records: the total attendance reached an all-time high of over 500, and more members participated in more individually scheduled meetings than ever before. As a result, the number of papers presented reached a point where it was decided that two pamphlets rather than one should be published in 1968. In addition, a number of CEE members contributed additional papers during the year.

This publication, which will be known as Part II, is entitled *Teaching the Teacher of English.* Its companion, Part I, is of comparable length and bears the title of *Revisiting Basic Issues in English Education.*

Obviously the eleven papers in Part II do not include all aspects involved in teaching the teacher of English. Nine of them were presented at the Sixth Annual Conference on English Education, and two were voluntary contributions.

The reader will note that the papers are related as well as interrelated. The first three by Laird, Bouise, and Schwartz concern literature principally, as the next three by Simmons, MacLeish, and Stageberg explore topics in language. Next, Larson proposes a course in rhetoric for English teachers, Jewell tells the beginning teacher how to evaluate writing, and Baker deals with the problem of teaching oral English. Finally, two pressing problems facing high school teachers are explored as Littrell discusses the teaching of reading and Shafer the teaching of the disadvantaged.

These eleven papers present much that is new but also reinforce a number of ideas already emphasized at NCTE meetings and in NCTE publications. Reading them should add to the insights and, it is hoped, the professional competence of those who prepare English teachers and of the English teachers themselves, both old and new.

Oscar M. Haugh
University of Kansas

National Council of Teachers of English

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A Teacher Must Be

CHARLTON LAIRD, *University of Nevada*

A good teacher of literature resembles a poem at least in this, that however much he means, mainly he must be. This is not at all to imply that such teachers cannot or need not be taught. Quite the contrary. But it is to suggest that in part good teachers must be born, and insofar as they are made they are made best by developing them, not by providing them with things to say or prompting them with methods to be applied. If I seem here to be belittling the teaching of teachers, let me abjure any such heresy at once; I am convinced that all good teachers have been developed, however good the initial teacher material, by good formal instruction or by intelligent self-discipline, and usually and probably inevitably by both.

I should perhaps acknowledge at this point that I am aware that the selection of potential teachers of literature is not our subject, and I hope I am myself enough of an English teacher to recognize the virtue of having a subject and sticking to it. This one diversion seems to me useful, however, to avoid misunderstanding, particularly since I shall be talking more about people than material. Not always do school boards, or administrators, or even the teachers themselves recognize that good teachers are in part inherently good teachers. Based upon a witticism, the notion is common that anyone who cannot do can teach. I trust that you and I know better, and accordingly I shall not argue the point, although I could, and could also point out that many doers cannot teach but wish they could. I desire merely to extend this line of thinking and to point out not only that good teachers are people with distinctive qualities, but that teachers of literature need particular, unusual, and generally admirable qualities. This insight into human nature need not surprise us. We are all aware that a good teacher of doctoral candidates in nuclear physics might not make a good teacher of preschool morons, and vice versa. We are familiar with the fact that good students of English may not do well in mathematics or baton twirling, and we have tended to be a bit apologetic on this account, as though science and technology, home economics and range management are the only virtues. We need not belittle ourselves. We may honestly maintain that the qualities which go to make good teachers of literature are highly admirable virtues, virtues that not everyone possesses, virtues that may properly be treasured.

Now I come to my point. Good teachers of literature are those who have great potential as teachers and as specialists in literature, and in whom these potentialities have been developed. Preparing a teacher of literature, then, is encouraging such a person to be. The problem in educating a teacher of literature is not so much providing him with something he should know as it is helping him to become.

I am aware that in making these pronouncements I am uttering what many

will consider heresy, but I am so firmly convinced of it that I make no apology. It is not the philosophy embodied in most departments at the collegiate or at any other level. A considerable number of teachers and administrators who would not be able to implement this principle would accept it in the abstract. But I must now ask what a good teacher of literature should be, and here I anticipate even less agreement.

First and foremost, I should say, he must be a lover of literature. The initial objection here may be that not everyone can love literature. This I should immediately acknowledge, just as I would admit that not everyone can love cats, accounting, or the binomial theorem; but that is just another way of saying that not everyone should be given the privilege of teaching literature, and to me it is a great privilege. Within limits, love of literature can be taught; at least students can be encouraged to develop it. Love of literature usually grows from experience with literature, from understanding, and from what we rather vaguely call appreciation. This is not easy to teach. Teaching students the names of Shakespeare's plays and the birth and death dates of the author is much easier for both the teacher and the taught than teaching the subtlety and pervading tragedy of *Hamlet*. True love of literature, like true love of anything, can be taught only indirectly. The direct approach, "Isn't it beautiful?" is not more likely to inculcate love of literature than the commensurate question, "Why don't you be good?" is likely to instil moral virtue. Fortunately, love of art and language is infectious. It can be taught, to those who are teachable, if we keep firmly before us the conviction that we are teaching the love of literature, not the secondary facts about literature. For example, if we are endeavoring to teach love of literature, very wide reading in literature is likely to do more good than any amount of reading about literature.

Second, I should say that a good teacher of literature must be able to read. Here I am thinking of several sorts of reading. Presumably a teacher of literature should be able to read rapidly in order to read widely, but, even more important, he must be able to read accurately, with perception and penetration. Many professed teachers of literature cannot read at all in this sense; they cannot penetrate to what an adult writer is saying overtly, not to mention sensing what a poet endeavors to reveal. A teacher of literature should be able to read orally, and the younger the students the more important oral reading is. Most students at any level can sense literature only if it is read well to them, and this is true particularly of poetry and drama; but it is also true, although to a lesser degree, of truly great passages of prose, either fiction or nonfiction. Of course a teacher can get some help here; we now have many records of modern poets reading their own works and of skilled interpreters reading the classics. We can scarcely expect that all English teachers will be able to read Chaucer with ease and comfort, but if they cannot they had best play records. Chaucer wrote mellifluous poetry, and to read him as though he was a labor, even a labor of love, is scarcely a service to anyone. Teachers can profit from better readers than they and from readers who have special qualifications for certain sorts of reading, the reading of plays for example through a number of voices, but all the audio devices in the world will not make a good teacher of literature. He must be some-

thing more than the operator of a tape player; he must have learned to read, and his education should be calculated to help him as a reader.

The good teacher of literature should have had experience with his subject as a creator. That is, he should have tried to write, and the more different sorts of writing he has tried the better. I am not here saying that a good teacher of literature must be a good novelist or poet or playwright. No doubt that would help, but there are many good teachers who could never be good practicing literary artists and many good writers who would be bad teachers. But to understand the written word the teacher must understand writing, and to understand writing he must have faced blank paper and have wrestled with it. Pretty obviously, having children helps women to become good mothers, and every teacher knows that no number of courses in pedagogy can entirely replace classroom experience. To know writing one must try to write, however bad the result; every teacher of literature needs it for his own well-rounded approach to his job. He needs it, also, because students should attempt creative writing, however inept the products, and at a minimum a teacher should have seriously tried what he endeavors to teach.

A good teacher of literature has other skills and virtues, but partly in the interests of space I shall mention only the most important of these, and relatively lightly. A good teacher should be able to explicate; he should be literate enough so that he can help students formulate their own thoughts by joining the students in the process of clarifying emergent ideas. Thus training in the principles and practice of criticism is important for teachers of literature, particularly if, in learning to explicate, the teacher learns to restrain his practice of it. Talking about literature, even about literary art, should never displace, as it often does, the experience of literature itself. In a sense which Shakespeare probably never intended, the play's the thing, and so is the novel or the poem.

The good teacher of literature should be so well informed that he can branch out from any given work or body of literature to other related pieces. The knowledge of works as different as James Joyce's *Ulysses* and the Old Norse *Saga of Burnt Njal* can both contribute to the teaching of a short story like Hemingway's *Ten Indians.* A teacher of literature should be able, almost spontaneously, to suggest that there is no end to what Keats called "the realms of gold," that no matter how far the student goes, good things will always rise before him.

The teacher of literature should have experienced language, which is at once his tool and the tool of those who wrote what he professes. Personally, I do not see how anyone who loves either language or literature can be indifferent to the other; but, if the teacher does not find language exciting, at least he can know something about it and be able to use it. He should, for example, be able to write a paragraph, and too few teachers can. He should have a working knowledge of at least one foreign language; for these purposes languages closely linked to English, like French and Latin, have advantages, but tongues that are not even descended from Indo-European, like Chinese and Menominee, also have their uses. He should understand the nature and working of language, and for most teachers this would mean a minimum of one course in historical and one in

modern linguistics, or commensurate private reading. Of course such insight should grow almost automatically from a comparison of a foreign language with one's own, but as foreign languages are at present taught in this country, an understanding of the nature of language does not usually follow.

A teacher of literature should be sufficiently broad in background and philosophic in bent to see before and after, both in time and culture. The teacher should be able to relate literature to the life from which it has sprung, to the principles of art with which it is instinct. A teacher of literature can never know enough, but at a minimum he should have a grasp of the major principles of science and an introduction to the study of man in his environment. Of these last I should personally say that the most important are anthropology and psychology, although history, philosophy, economics, political science, sociology, and other studies have their uses as well.

A good teacher should know about literature and be able to employ the results of literary scholarship and criticism. Knowing something of what the Romantic Movement was in England helps us penetrate to meaning and sense the emotion in the "Ode on Intimations of Immortality"—and even in the Lucy poems—which we might miss otherwise. Knowing that Faulkner raised mules and that Lamb was a little sprite of a man who stuttered may not be crucial, but even such details help understand the men and what they did. The facts of literary history have their uses, even though these uses are secondary in teaching. The difficulty arises when, extensively in the past and far too commonly today, the circumstances of literature are confused with literature itself.

In summary, I might observe that being, as I conceive being for the teacher of literature, is not easy, and cultivating this being is not easy, either; but in my view the training of teachers of literature should be directed primarily to that end.

The Nature of Literature Background Appropriate for the Beginning Teacher

OSCAR A. BOUISE, *Xavier University, New Orleans*

If one wishes to study carefully the preparation of the hypothetical beginning teacher of secondary English, he must consider several things before he is able to arrive at some sort of hypothetical conclusion as to what that beginning teacher's "background in literature" should be in order to assure him of some sort of effectiveness in the high school classroom. Whether or not you, my audience, agree to the pertinence of my "considerations" to "literature background" will depend in great measure on what you consider are the qualifications of a good literature teacher. However that may be, I present my case.

To determine our beginning teacher's needs, we must first consider the backgrounds with which and from which that teacher's students may come. Students entering high school present as credentials for literary study as varied a tapestry as one with a fertile imagination can conjecture. Some are untaught; some are taught, but badly; some are excellently prepared—and our neophyte may expect all of the variants possible between these extremes. Some will have read widely; some will have read not at all. And the tapestry of the shades of difference will defy anticipation. In other words, our beginning teacher must expect not only the worst but also the best and an assortment of gradations between—none of which will simplify the "appropriate literature background" needed by our initiate.

To confuse matters further, there are other "considerations" which he must not overlook—the environments from which his students may come: their socioeconomic status; their caste, class, racial and/or national makeup; their vocational preferences or indifferences; their stability or mobility as community members; their social aspirations or lack of aspirations; and a multiplicity of other complications too numerous to catalog here. The beginner must ask himself, "Do all of these students present the same needs and/or desires? Will they all respond to the same literature, taught in the same way, with the same motivations, the same assignments both oral and written as outgrowths of their contact with that literature? Are their interests the same as mine were when I studied literature in high school or in college?" These considerations alone present almost insurmountable obstacles for the beginning teacher. He is not only surrounded by but also buried under the unreadinesses and unwillingnesses he will meet; the attitudes he must reinforce or change or nudge into realistic developments; the attributes he must create or crystallize in his charges before too many of them fall victim to that monster, DROPOUT, who reaps an already oversized crop of high schoolers—among them many who still attend classes though their

minds have been left elsewhere or depart when the teacher begins the usual ritual. And he cannot wish those "considerations" away.

What "literature background" must our beginner have? At this point I am tempted to ask myself and you, "Is it at all possible for our beginning teacher to have 'background' appropriate to begin to cope with all of these complications?" After more than three decades at the job of attempting to teach literature—and the even more disturbing job of trying to prepare teachers of English for the secondary schools—I find myself still gathering "background" appropriate to the beginning teacher of literature; after each class the chill of inadequacy haunts me. I know that I have lost some students because I did not know what to say, what to assign, what to discuss or not to discuss, what to omit, what to let alone. In my zeal to convert my disciples into appreciators of literature of the highest order, I have somehow "goofed"; I have missed the boat because of lack of "appropriate preparation"—for them.

So, what preparation? I will avoid at this point names and types of courses. Those things do not really matter here. I would like to be able to simplify and decree that our beginner should have read everything readable, including all of the poems, plays, short stories, novels, essays, and what-have-you ever written; all available literary theory; the histories of all the literatures of the world; the biographies of all authors; all of the critical works about and all of the reviews of everything ever written: *everything*. And, of course, he should continue reading ravenously for the rest of his life. "How?" my saner self asks. "If after many years you still have empty spaces in that super-idealistic, super-impossible, ludicrous phantasm which your unrealistic imagination proposes, what about your neophyte? Who can hope to keep up with the deluge of the new freshman English texts alone which pour from the publishers to your desk at this time every year? And that is only a small part of all the English books which inundate you yearly. You may skim a very small number of them; but you merely look at the tables of contents of a few others and take a quick glance at the jackets or covers of the rest."

With that chastisement echoing in my head, I descend to earth and accept the advice of a colleague of mine—an excellent poet, by the way—and propose a mini-set of background appropriate for our hypothetical beginner. (My colleague, himself an English teacher of several years' experience, added as an aside: "Maybe you should begin your minimal preparations while your prospective English teacher is still in high school, or, better still, in junior high school, if you expect to improve things." I am interested in your reactions to that suggestion.)

After pursuing hurriedly the problem implicit in the topic we are discussing, I propose, with understandable trepidation, that our beginner should have *some knowledge* of

a. the major works of British and American literature,
b. major world masterpieces, oriental as well as occidental,
c. oral interpretation of literary works,
d. historical and biographical backgrounds when these are indicated,
e. literary theory and criticism—and terminology,

f. modern novels, plays, poetry, and the age for which they are written,
g. techniques for evaluating new works as they appear,
h. the kinds of works which appeal to adolescents—those dealing with problems adolescents consider realistic, solved in a mature manner.

In addition, he should be "wild about" literature; he must continue his avid reading and rereading as long as he lives; he must love to talk over his favorites with adolescents in a mature manner; he should heed the warning that even small successes can be highly rewarding; he must learn from adolescents daily of their dreams, their hopes, their disappointments, their happinesses—listening patiently, discussing seriously. But he must guide them, subtly but firmly, into young manhood and womanhood—through literature.

Teacher Training for the Humanities

SHEILA SCHWARTZ, *State University of New York, College at New Paltz*

Who Should Teach the Humanities?

Let us hypothesize an institution which sets up a humanities major for secondary school teachers at the graduate level. Screening for this program should require the following characteristics as prerequisites for entering the program.

1. The first characteristic is a *tolerance for ambiguity*. The humanities teacher cannot function with an emotional need for closure, for neat packages, for the completion of subjects or ideas, or for dependence on examinations. Two anecdotes will illustrate my point. One concerns a student in the Associate in Arts program, the B. A. at night for older students. During preceding classes we had discussed Greek tragedy, and we were at that point immersed in *Crime and Punishment*.

One of my students, a young man of about thirty, suddenly burst out in a querulous voice and asked, "What good is this course if you just raise questions and don't give us any answers?"

When I asked him to illustrate specifically, he referred to a question I had raised about whether or not suffering ennobles. When I explained that I was primarily concerned with Dostoyevsky's view, he insisted on knowing my own. Intrigued as well as astonished, I asked him if he thought that I should impose my philosophy about the human condition on other adults.

His answer, short and unambivalent, was "Yes."

"You're our teacher," he said, "and you're supposed to have the answers."

Accustomed to traditional education, this student was unable to accept ambiguity and was consequently unable to accept the teacher in the role of guide rather than as authority figure. This student would not make a good humanities teacher.

Another of my students was working with a high school class on *Julius Caesar*.

"Was Brutus an honorable man?" she asked.

A student raised his hand and said, "Well—according to his point of view . . ."

My student teacher interrupted sharply.

"I'm not interested in his point of view," she said. "Simply answer 'yes' or no.'"

This student too would not be comfortable teaching the humanities. Even momentary ambiguity made her nervous.

2. A second essential characteristic is an *understanding of the importance of*

dialogue or student talk. I am constantly appalled at the medieval attitude toward oral expression which permeates both elementary and secondary levels. When students do talk, it is not because the teacher sees a value in it but as some kind of passing nod to a dimly misunderstood progressivism. Talk is viewed as a reward which teachers let students "do" when they have been quiet for a sufficiently long time.

In a literature project with which I worked last summer at the University of Hawaii's Curriculum Center, a large variety of teaching methods were employed. Nevertheless, at the end of the project, the students uniformly selected conversation and discussion as the method from which they had learned the most.

A teacher who does not see oral language as the vital core of the humanities would not be comfortable in this subject area. A humanities teacher should be uncomfortable with sterile silence rather than with a lively flow of living language.

3. A third essential characteristic is the *ability to see the student as more important* than the transmission of the cultural heritage. The humanities teacher must be aware that many things are happening to a student simultaneously, and quite often the least important of these occurrences has to do with the content under discussion.

Ravi Shankar, the sitar player, in a recent speech described a guru who had taught him a great deal about his difficult instrument. This guru, as is apparently traditional in India, regularly beat his students for lack of skill or for failure to practice. Mr. Shankar said proudly that he had never been beaten. This guru was most severe toward his own son. Finally, in anger at his son's failure to practice, he tied him to a tree for seven days, only permitting the boy's mother to visit him with his meals.

After recounting this story dispassionately, Mr. Shankar added, "Outside of his work, he was really a very kind man."

This approach may produce players of the sitar, but a person so passionately involved in his art would not be a good guide for the humanities. To the extent that external conformity of behavior or any one item of content is viewed as of greater importance than the student, to that extent the humanities are not being taught.

4. A fourth characteristic necessary for the humanities teacher is the *ability to adapt to a variety of physical arrangements* in the classroom.

A person who can tolerate only fixed rows of seats cannot teach the humanities. It is evident that one cannot have a conversation with the back of another person. But I go into classroom after classroom in which seats are in neat rows and teachers complain that they can't elicit conversation. When I ask why they don't rearrange the desks, they say that they don't feel comfortable when the desks are not in neat rows. The absurdity of this was fully illustrated to me last week when I visited a school in which a new wing had just been carpeted and soundproofed and yet the seats were arranged in the same precise rows as before.

A humorous example of this fixed-seat pattern can be seen in the last

scene of the film *The President's Analyst.* Here, a row of dummy junior executives, plugged in to one central intelligence, sit in perfect rows, looking straight ahead, nodding, smiling, and receiving. When unplugged, these well-dressed dummies collapse. Like our dummy students fastened to fixed seats and desks and plugged in to the teacher's desires, those in the film are expected to repeat but not to think.

Humanities teachers must be comfortable with large groups, with a number of small groups working simultaneously, with individuals working alone, and with the expansion of the classroom to the world outside the school.

5. A fifth necessary characteristic of the teacher is the *absence of ressentiment.* This word, defined at its simplest as "free-floating ill temper," was first introduced by Nietzsche in *The Genealogy of Morals* and is the subject of a recent book entitled *Society's Children: A Study of Ressentiment in the Secondary School.*[1]

Ressentiment has been further defined as "a lasting mental attitude, caused by systematic repression of certain emotions and affects which leads to the constant tendency to indulge in certain kinds of value delusions and corresponding value judgments. . . . The emotions and affects primarily concerned are revenge, hatred, malice, envy, and the impulse to detract and spite."[2] A figure in literature who incorporates these qualities is Dostoyevsky's Underground Man.

Ressentiment is of particular danger to the humanities because the kind of student against whom it is usually directed is the creative student whose thought is divergent from the teacher's. And it is precisely this kind of creative thinking which is needed by the humanities. This type of student does not arrive at right answers by "deducing them from established premises, but by an intuitive understanding of how the problem he is dealing with really works, of what actually goes into it. . . . Facts are not simply right answers, but tools and components for building original solutions."[3]

When this intelligent, aware, creative student encounters a secure high school teacher who is both intelligent and happy in his work, the best kind of teaching and learning follows. But to the degree that the teacher is ressentient, "his reaction will be permeated with defensive hostility,"[4] and he will attempt to stop the student from contributing through ridicule or bullying. This is a particular problem for the humanities because

> In the humanities and in the social studies, the creative student is both more threatening and more vulnerable. He is more vulnerable because there aren't any right answers to support him. He is more threatening because these subjects, if truthfully handled, are in themselves threatening to the ressentient. It is the job of the humanities and social sciences to get to the root of human experience, which at best means hewing austere beauty out of some very ugly blocks in such a way that their real character is revealed. This is just what ressentiment cannot tolerate. And this is what makes both the humani-

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[1] Carl Nordstrom, Edgar Z. Friedenberg, and Hilary A. Gold. (New York: Random House, Inc., 1967).

[2] Max Scheler, *Ressentiment* (Glencoe, Ill.: The Free Press, 1961), pp. 45-46.

[3] *Society's Children,* p. 9.

[4] *Ibid.*

ties and social studies so dangerous in the classroom, for to teach them well is to inquire directly into the essence of human experience.[5]

6. The sixth and last characteristic which I shall deal with here is the *ability to understand the symbiosis between teacher and students.*

Dorothy Collings, Education Director of UNESCO, made this point in a recent speech. She said that the sickest people she had ever known were those who were one step above the Negro in the South and were directly responsible for keeping Negroes down. "After all," she pointed out, "there are only two ways to keep a man in a ditch. One is to keep your foot in his face. The other is to get down in that ditch yourself and hold him. In either case, where does that put you?"

The humanities teacher must understand that his students can converse only if he enjoys conversation, can be creative only if he is creative, and can continue to grow only if he continues to grow. The classroom climate must be seen as affecting teacher and students equally.

Screening for Admission

I have attempted to describe above six vital characteristics needed by teachers of the humanities. The question may arise here about how we would screen people for characteristics like these which are not really measurable. I would like to suggest that people who are not in accord philosophically will screen themselves out if they understand what is involved in teaching the humanities. This requires careful guidance. One of the reasons that we have so many people in fields that are wrong for them is that they do not gain a correct understanding of the nature of their chosen field until it is too late to change. We must depend on those graduate students who have completed student teaching and may, in addition, have done some regular teaching to make rational decisions about whether to enter the humanities field once they are apprised of all the facts.

For purposes of illustration I would like to suggest a few screening questions which the applicant must ask himself and also discuss with those involved in guidance for this area.

- Does he feel that there is a certain cultural heritage which every student must have? Will a student be deprived of a proper education without this heritage?
- Does he reject the idea of working with a team because he likes to do things his own way in the classroom?
- Does he feel uncomfortable with the seminar approach?
- Does he feel that the humanities makes no provision for the teaching of skills such as grammar and spelling?
- Do noise, student laughter, or student sexuality make him uncomfortable?
- Does he pursue the humanities on his own time through visits to museums and to the performing arts?
- Can he hold up his end of the conversation in open, honest debate with

[5] *Ibid.*, p. 10.

his students in which student respect and forbearance are not based on his role as teacher?

Of course, the above questions are only tentative and were formulated for purposes of illustration. If a student gets past this initial screening, he must then have much opportunity to see the humanities in action in the secondary school. Then, if after this additional exposure he finds that this is not the field for him, he should have the opportunity to transfer back to his major field without loss of credits. This, of course, would involve total university cooperation, which implies that university colleagues must have the same respect for colleagues in different disciplines as high school teachers must have for interdisciplinary teaching.

The Content of the Humanities

The first part of this paper has discussed the kind of person who should and can teach the humanities. This second part will deal with what should be taught and therefore with the content that the humanities teacher should experience before beginning to teach the humanities.

At the present time there appear to be no two humanities courses which are exactly the same. However, the most prevalent patterns can be identified:

1. *The Elements Approach.* In this approach, literature, art, and music are examined for the factors that make them great.
2. *The Chronological Approach.* This approach typically includes periods such as "The Age of Greece," "The Renaissance," and "The Romantic Era."
3. *The Great Works Approach.* In this approach, literature and art are used to supplement "The Great Books."
4. *The Functions Approach* (also called *The Thematic Approach*). In this approach, the works of man are examined for their statements about the universal aspects of the human condition. Clifton Fadiman, describing this in the EBF film *The Humanities,* says, "The Humanities deal with questions that never go out of style."

My recommendation for the preparation of humanities teachers combines all of the above approaches. To me, the most important aspect of the content is its ability to illuminate the human condition in a way that would be relevant to the high school student.

This is what I mean by a combination of all approaches: Let us assume that we are studying "Satire" through *Gulliver's Travels,* the art of Hogarth and Grosz, the cartoons of Jules Feiffer and Al Capp, the film *Doctor Strangelove,* and the novel *Catch-22.*

My initial selection of the theme (the functions approach) would have been based on the recurrence of this way of perceiving the universe in many different times and places.

I would have selected the above works because I regard them as the best artistic manifestations of this theme (the great works approach).

During my exposure to this unit I would find that my understanding and

enjoyment were enhanced through learning something about the world situation which was being satirized (the chronological approach) and something about why these works have value for the study (the elements approach).

This combination is valid for the study of all humanities themes which are selected because they place man in the center. Meaning and relevance come first in this study. For example, if I see a film such as *Cool Hand Luke,* I am at first intrigued by the story and its meaning. Once this major involvement has been established, I will have the impetus to see it again for further study of its elements.

Particularly important for humanities teachers, in addition to study of the four approaches and to the writing of curriculum based on these approaches, is exposure to and some participation in the performing arts. The ASCD recently took a vital step forward in the area of exposing teachers to the performing arts. At their annual conference in Atlantic City, live performances were given for the teachers attending. These included

- Shakespeare in Opera and Song (The Metropolitan Opera Studio)
- In White America (The Repertory Theatre of Lincoln Center)
- Communicating through Creative Dancing (Mrs. Nancy Schuman, North Plainfield High School, Plainfield, N. H., and her troop of student dancers in a creative interpretation)

Future humanities teachers should have a great deal of exposure of this kind. Even if it means travel of some distance, this aspect of their training should be written into the college curriculum.

Summary

I have attempted above to describe the kind of person who should teach the humanities and the type of content to which he should be exposed. Screening plus exposure will, it is hoped, result in teachers who have in common a certain stance. Some of the aspects of this stance are the following. The teacher should be seen as

- a searcher for truth rather than a transmitter of dogma
- a guide who will expose students to a variety of alternative and conflicting ideas
- a person who is receptive to growth and change
- a creative person who respects the creative process and knows how to foster a classroom climate which will encourage creativeness
- a reflective person who is capable of playing with ideas
- a person who respects ideas and people
- a lover of the arts
- a person committed to the value of induction
- a person who would rather uncover ideas than cover facts
- an optimistic person who looks forward to a teaching career which will be free from boredom because each year's experience will be related, different, and yet cumulative
- a person who possesses a vast wealth of interdisciplinary knowledge.

A Gap to Be Narrowed

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Certainly a major issue in the present day training of secondary school teachers of English is the lack of emphasis which has heretofore been placed on their awareness of the English language. The study published in 1961 by the National Council of Teachers of English, titled *The National Interest and the Teaching of English*, revealed, among other things, that fewer than 200 of 1200 teacher training institutions surveyed were requiring even one course in the English language of their prospective English teachers.[1] Harold B. Allen, professor of English linguistics at the University of Minnesota, was at that time president of NCTE, and he went to great lengths to see that this finding was well publicized.

Since it is readily acknowledged that a good deal of time is spent at all levels of the secondary English curriculum on the study of the language, this finding has had a far-reaching effect on a large number of colleges and universities which are preparing undergraduates to teach English. By this time, seven years after publication of the study, many institutions are now requiring their English majors to take at least one course in some aspect of English linguistics. The reaction to the study has been, then, both immediate and widespread. A proper question to be raised next, however, is just what kinds of courses in this area of study are being offered.

Offerings in English linguistics for today's undergraduate preparing to teach are many and varied. In too many cases, courses have been thrown together rapidly to meet that old cliché, the "felt need." Also, many courses in the language have been drastically altered several times in recent years as a result of the tremendous explosion of available information concerning the nature of English. However, two significant characteristics are evident in a great many current English courses which deserve identification in this discussion.

Many courses in the English language as taught today are concerned with a wholesale debunking of the rules and precepts of traditional grammar. Teachers of these courses spend several class periods illustrating, often quite dramatically, the inconsistencies which occur when a live, changing, growing language (English) is described in terms of a grammatical system which is totally prescriptive. Large numbers of exceptions to the "rules" of grammar are easily demonstrated, and, as a result, many college students leave such courses with a strong conviction that the grammar which was taught them in high school is wholly inadequate in comprehensively describing 1968 American English.

Still a larger amount of time is spent in these undergraduate courses in describing two newer grammatical systems, structural and transformational (or

[1]Committee on National Interest, *The National Interest and the Teaching of English* (Champaign, Ill.: National Council of Teachers of English, 1961), p. 33.

generative). These are both new and growing systems, both of which utilize a good deal of terminology and conceptual matter totally foreign to the students. These students are asked first to reject a system which most of them have studied for as many as nine years and then to assimilate a new and totally different one. What is more vexing to these prospective teachers is that in most cases they are asked to do both of these things *in the course of one quarter or semester.* The prospect of accomplishing this feat is particularly difficult in transformational grammar where large amounts of new information are appearing every day.

Thus one problem which is rapidly becoming evident in this area of concern is that the distance between the kind of English language instruction presented in secondary schools and that which is presented in the institutions of higher learning is great indeed. The gap is widening constantly. Grammar texts used in high school English courses have not changed a great deal in this century and give no present indication of doing so. College level texts in modern English linguistics are becoming wholly obsolete in a matter of a few years. Confusion is compounded by the fact that many structuralists and transformationalists do not agree with each other on the essential aspects of their systems. Therefore, a student today does not learn structural or transformational grammar *per se* but must accept the system as described by that linguist who has written the text he happens to be studying.

The obvious implication which can be drawn from the preceding discussion is that most of today's undergraduates who are preparing to teach English are given too much too fast in the area of modern linguistics. To ask such individuals to derive a large amount of meaningful information from present courses in the language is somewhat like asking them to perform successfully in an advanced course in the Elizabethan period without first requiring that they take at least the survey of English literature. In most courses in the language, these undergraduates are largely expected to jump feet first into an area of study which is wholly foreign to them and then asked to complete this study in the space of one academic term.

Another factor must be considered in this matter. People preparing to teach English in secondary schools are seldom the only students in undergraduate or graduate level courses in English linguistics. Many of their fellow students may well be deeply involved in the study of the language as an area of major and continuing concern. To this latter group the study of the English language has value unto itself; they have no interest in transposing information gained from such courses into a commodity comprehensible at the high school level. Thus the college instructor presenting courses in linguistics must communicate with two groups of students with distinctly different motives. And if he himself is a devoted and energetic scholar of linguistics, he may well be talking most directly to the latter group described.

Because of the problems described above, most young people enter into the practice teaching phase of their undergraduate programs with some confusion as to what they should do about the teaching of the English language. To these individuals the one-shot approach to modern English has confused

rather than clarified, and it is little wonder that, in their anxiety and honest desire to succeed in this apprenticeship, many request refresher courses in traditional grammar.

This kind of desire is a sad one. The linguists of today have demonstrated quite conclusively that the grammar found in high school textbooks does not in any way describe the language as it actually exists today. Such textbooks, these linguists tell us, give students a distorted, archaic, and equivocal picture of the medium with which they will communicate for the rest of their lives. Still, the desire of the undergraduate teachers-to-be to "know" traditional grammar is a pragmatically sound one. It is, in the overwhelming majority of cases, the grammatical system which they will be called upon to teach by their supervisors and (in the future) their department heads.

It can be clearly established that traditional grammar is still the form taught in the great majority of American elementary and secondary schools despite the blows dealt it by modern linguistic scholars. Teachers and administrators throughout the country raise their heads suspiciously whenever the subject of the "new grammar" is mentioned. This fact in itself seems both ironic and inconsistent; schoolmen who would not tolerate a five-year-old physics text being used in their program of studies blithely accept grammars which are in reality of eighteenth-century vintage. This widespread refusal on the part of public school faculties to accept the notion of change in grammar teaching is often a cause of further frustration for the practice teacher. Typically the latter has only a faint and fragmentary understanding of the newer systems. The schools in which he must serve his apprenticeship seldom supply new texts for him or his students. He will probably be placed under pressure by the supervising teacher to use the traditional approach, and at least with this approach he has a text to go by. Because of these factors, and because he probably hasn't had much help on this matter in whatever teaching methods course he has taken,[2] he will probably resign himself early in the game to the teaching of a grammatical system which has been previously identified to him as obsolete.

At this point in the discussion, let me state most firmly that I am not *blaming* anyone or any agency for this confusing and unfortunate state of affairs. Each individual involved in the situation has his own responsibility. The linguist on the college campus has a function which is clearly defined: he must search for and make known new information on the nature of language in general and English in particular. If he is a sincere and industrious scholar, he finds himself today in a period of the most rapid growth of information of insights ever witnessed in his field. He is truly creating new frontiers of knowledge almost daily. Furthermore, he has the equally important function of arousing interest and developing competence among his own immediate students, the linguistic scholars of the future. He is *not* committed to the necessity of dealing solely or even primarily with prospective public school teachers.

The present generation of English teachers cannot be held responsible for

[2]In a study completed at the University of Illinois in 1963, William H. Evans found that in the typical English methods course more time is spent on literature than on language and writing combined.

rectifying the problem. Few of them have had any training at all in either modern grammar theory or its implementation at the secondary level. Those who have had some exposure have generally undergone the overly brief and confusing introduction described earlier. They do, however, face every day the necessity of teaching *something* about the English language to their students. The public and administrative demand for the inclusion of plenty of grammar in the curriculum is often intense. Only recently I was told by a principal of a junior-senior high school that traditional grammar was taught in his curriculum for "primary and secondary cultural reasons." I did not ask for further explanation because his whole tone in discussing the matter implied that I grasped the significance of the situation.

Thus the English teacher pushes on with his demonstrably outmoded program, even though in many cases he recognizes the obvious confusion in terminology and lack of transfer to the writing and speaking abilities of his students. He uses the only thing at his command. A totally prescriptive tool, it has the advantage of never changing; and therefore he will probably become increasingly familiar, proficient, and satisfied with it as the years roll by.

This unavoidable gap in communication and purpose places one individual in a most uncomfortable position: the specialist in English education (which, incidentally, is what I purport to be). On the one hand he is in frequent contact with linguistic scholars on his campus. Part of his job is to keep abreast as best he can of what new developments are occurring in the field of linguistic science. On the other hand, he, as instructor and supervisor of preservice secondary English teachers, must be well informed as to the current status of English language teaching in the public schools. He is aware of his students' backgrounds, their attitudes, and the teaching situations in which they will find themselves. Thus he finds himself virtually in the middle and must try to effect some manner of compromise in his work with his teachers-to-be. He must exhort his charges to teach truth about the English language, to develop a clear perspective on it and its role in the curriculum, and yet he must also acquaint these people, to the best of his ability, with the realities of the school situations they are about to face. To him, in fact, is left the responsibility for both explication and coordination of two seemingly opposing forces in the preservice career of the secondary English teacher. If an English education specialist is unable to perform this task with at least some degree of success, two groups of individuals are the losers: the prospective teachers and the secondary school students they will teach. In discharging this unavoidable responsibillity, he should, in my opinion, adhere to a number of principles and make his undergraduates clearly aware of them.

1. In his teaching about the English language, the English education specialist should encourage his undergraduates to tell their students the truth about their language. One excellent example of this is the issue of change in language. Historical linguists have demonstrated the validity of the fact that any *living* language is now and has been in a constant state of flux. When this idea has been reinforced, the inconsistency of using a fixed set of rules (i.e., a *prescriptive* approach) to classify aspects of a changing language will gradually become evident. The impact of this change idea will then probably have a profound effect on

the manner in which several aspects of the language have been taught heretofore, particularly in grammar, usage, and lexicography. Teachers should never deceive students in this area of concern because it may be easier for them to avoid difficult issues through the use of half-truths.

2. The *scope* of language study should be broadened. English teachers should be made aware of the fact that there is more to the study of their language than grammar, usage, mechanics, and spelling. These people should be introduced, in the methods course if nowhere else, to the fact that other aspects of the language—semantics, history, dialectology, lexicography, and others—provide students with a much more comprehensive picture of English and can be taught with such variety as to promote real *interest* in the study, an ingredient largely absent from present language instruction at the secondary level.

3. In both preservice and inservice training the English education person can act as a coordinator for staffs in their approach to the teaching of language. All-staff concern is needed on what grammatical system should be taught, what terminology is to be used, how much new material is to be presented at each level and how much is to be reviewed, and what classroom practices are to be used. In other words, departments in given schools and, it is hoped, school systems should develop a mutual awareness of what is being done in language at each grade level so that instruction can truly be both *clearly defined* and *cumulative*. With his awareness of new developments in language study and of realities of school situations, the English education specialist would seem to be the logical individual to provide leadership and guidance for such articulation.

4. Beginning teachers in English need to be shown the *purposes* for language instruction. Some of this instruction is to provide information about the several facets of language. This kind of instruction helps to promote *understanding* in this area. Other activities are designed to develop students' abilities to *use* their language in writing and speaking; this kind of instruction develops *skill*. A major problem in recent years has been that teachers conducting activities which are essentially for the purpose of deepening linguistic understanding have hoped for skill development and have been vexed and frustrated when this improvement has not been forthcoming (e.g., work in memorizing parts of speech and finding them in sentences does *not* improve a student's ability to write more controlled or varied sentence patterns in his themes).

5. English education instructors must work closely with college teachers of linguistics toward the development of appropriate undergraduate courses in the English language. Prospective teachers need breadth, not depth, in language study. It is not enough to proclaim that one course is insufficient. Courses must be taught in the history and development and the structure of language in general and in the English language in particular. Comparative grammatical systems should be studied and analyzed. The *philosophies* of grammatical systems, discussed so cogently almost 100 years ago by Otto Jespersen, need to be investigated. The development of such course work will probably mean that undergraduates will have to increase their load of English courses. Or perhaps they will need to reduce the number of literature courses they now must take for certification in order to accommodate more language study. Whatever the case,

such an addition or modification would be, in the eyes of this writer, time well spent. With so much emphasis devoted to language study in today's curriculum, grades 7 through 12, teachers are obviously less than prepared with one half-year course in some phase of new linguistic matters.

Of all these changes and additions, our man in English methods must keep well abreast. He must gear his course to the material presented in the new language offerings of departments of English. He must spend more time in this course on principles and problems of language study and language teaching. Above all, he must tailor his course so that it deals with linguistic issues which his students understand. He must show them, as carefully and comprehensively as he knows how, ways in which college level information about the native tongue can be connected into instructional practices at the secondary level which are at once of an appropriate difficulty level and realistically related to the nature of American English of the present day.

Toward Pluralism: A Strategy for Teacher Training

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Since we share the common concern of training teachers in grammar and linguistics, I wish to discuss a major problem in this process—the problem of overcoming the confusion and apprehension brought by the abstract appearance and unfamiliar initial statements of a transformational grammar. And I am not referring only to the unfamiliar symbols, formulae, and terminology of this approach, those aspects of any new grammar that are in part responsible for a misdirected debate in the schools.

The current debate among linguists over competing theories of grammar, most importantly over competing theories of transformational grammar, is a healthy one, and the contrasts among the central issues of this debate should be a part of the curriculum in teacher training. Accordingly, the battle in the schools between "linguistics" and "traditional grammar," a battle often based largely on superficiality and distortion of the principles of linguistic description, must be rephrased. At the end of our discussion I'll briefly suggest some lines along which this reformulation can be done. For the moment we'll ask for a suspension of hostilities and get to our problem of moving into transformational grammar from some of the more familiar ground of school grammar.

In this discussion I want you to understand that I don't intend to underestimate the differences or overestimate the similarities between school grammar and transformational grammar. Nor do I intend to repair old, unworkable rules to produce new, unworkable rules. Nor do I intend to restate old rules in new terminology. I intend only to point to some correspondences in school grammar which can be made apparent to the beginning student of linguistic transformations.

This notion of comparing and contrasting descriptions is an important one for the teacher. The plea for pluralism was made by Sledd in 1961,[1] but pluralism has been a long time coming to the professional training of teachers in grammar and linguistics. One way to build this pluralism into teacher training is to move from school grammar to transformational grammar. This serves two purposes: first, it gets the teacher into transformations from supposedly familiar ground; second, it provides a model for contrasting descriptions throughout the language arts course so that teacher and student can choose from among various degrees of truth and kinds of descriptive adequacy.

Our discussion will contrast and compare school grammar and transformations at two levels. First, let's look at some basic concepts underlying both grammars, concepts of correctness and of logical procedure.

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[1]James H. Sledd, "A Plea for Pluralism," *College English*, 23 (October 1961), 15-20.

That the descriptions of the system of English in school and transformational grammars are vastly different cannot be denied. School grammar is at once referential ("a noun names a person, place, or thing"), rhetorical ("avoid the passive voice"), prescriptive ("make the subject agree with the verb"), negative ("never end a sentence with a preposition"), and syllogistic ("everyone should use *his* head"). Transformational grammar is based on objective grammatical and semantic realities of language. Yet, when these two types are compared, they illustrate the fact that between Archbishop Lowth's *A Short Introduction to English Grammar* of 1762 and Noam Chomsky's *Syntactic Structures* of 1957 the wheel has, in a sense, come full circle. Both grammars insist upon "correctness," though Chomsky conceives of it as "grammaticality." The distinction that must be made here is that between grammar and usage, for, paradoxically, it is in this distinction that a similarity between the two grammars emerges. It is by now a familiar "saw" that school grammar fails to distinguish between grammar, the principles of operation of a language, and usage, the customary manners of speaking or writing a language. The result is that the average teacher believes the term *grammar* to be consonant with "linguistic etiquette."

In discussing school grammar, then, the unfortunate amalgam of grammar and usage must be illuminated. From this point, the prospective teacher must be brought to understand that the school notion of "correctness" is the ancient, normative one based on a standard that exists somewhere in the Great Beyond. And he must contrast this normative notion with the worldly truths about varieties and levels of usage.

From his long-standing familiarity with the prescriptive, normative demand for "correctness" in school grammar, the teacher can be brought to the notion of correctness, or "acceptability," inherent in the grammatical rules of formation in a transformational grammar. In this kind of "native speaker grammar" there is a set of rules for producing an infinite number of grammatical sentences and for rejecting all ungrammatical, "incorrect" sentences. These rules, then, provide for correct, acceptable sentences and sentence types. This "providing for" is what is meant by the term "generate." Thus, both grammars insist on correctness, on a sorting out of the grammatical from the ungrammatical, though they do it in different ways. School grammar appeals to intuition in its normative implications about usage; transformational grammar appeals to intuition in its formulation of grammatical rules for producing acceptable basic sentences.

Because of the prescriptive, normative basis for discussion of usage in the schools, we say that this grammar is deductive, that it tries to fit the details of English usage to normative general principles. And school grammar is deductive also in the sense that it imposes on English the descriptive model of an inflected language, Latin. These propositions should be examined in the teacher training course, for they enable us to make basic contrasts between school grammar and more recent descriptions of English. We say, then, that school grammar is deductive. So is transformational grammar, but in a different way. If the teacher-trainee can come to understand the deductive nature of school grammar, he can understand the deductive nature of transformational grammar—the aspect that confuses and terrifies both new and experienced teachers.

The grammar of a native speaker of English is a set of rules for generating all the sentences that the speaker will use during his lifetime. Thus, all these sentences are in a very real sense predicted from the time the rules are learned. The linguist's grammar is a statement containing, it is hoped, a similar set of rules for predicting sentences. These rules are in part derived inductively from observation of the linguistic performance of the native speaker. Thus, a transformational grammar involves the notion of grammatical completeness and consistency. And it is this criterion of consistency that is so frequently misunderstood. Consistency in transformational grammar is achieved by devising formulaic statements of the conditions under which a rule applies, statements that are sufficiently rigorous so that the linguist is forced to apply the rule without variation or hesitation every time the conditions recur. This sounds like school grammar, doesn't it? Three examples will illustrate this. When the rules of formation for the verb phrase produce a terminal string of free and bound morphemes like this:

s have en be ing run

the verb affix transformation

$$\text{Affix} + \text{Verb} \Longrightarrow \text{Verb} + \text{Affix}$$

is obligatory to produce an English verb phrase

has been running

When we wish to formulate a yes/no question from a sentence containing almost any transitive verb, we are obliged to add *do*. The *do-support* transformation rule specifies the context in which this rule is to be applied: when the tense affix is not followed by a verb or auxiliary word.

$$\left\{\begin{matrix}\phi\\ \text{S}\\ \text{ed}\end{matrix}\right\} \Big/ \begin{matrix}\text{in contexts other}\\ \text{than} + \text{VERB, HAVE,}\\ \text{MODAL or BE}\end{matrix} \Big/ \quad \Longrightarrow \quad \left\{\begin{matrix}\phi\\ \text{S}\\ \text{ed}\end{matrix}\right\} + \text{DO}$$

ϕ— oak trees grow ⟹ do oak trees grow?

Consistency is further achieved by an obligatory application of the rules in a particular order. For example, to generate a WH-question we must first apply the yes/no question transformation in order to bring the verb *will* into position before *Joe*:

Basic Sentence: Joe will read SOMETHING.
Yes/No Question: Will Joe read SOMETHING?
WH-Question: What will Joe READ?

For the stranger these rules are repellent and even asinine. For the grammarian they are precise statements of the unexpressed knowledge of the native speaker of English—his intuition.

The point here is this: While the information for the rules of formation and transformation is derived inductively, it is the deductive—or, if you wish, prescriptive—structure and application of the rules that give the grammar its rigor and consistency.

To summarize, school grammar is deductive in its *formulation* of rules of grammar and usage as these rules are based, respectively, on Latin grammar and a normative ideal. Transformational grammar is deductive in its *application* —in its structuring and application of rules. As the beginning student can understand how the deductive formulation of school grammar is responsible for many of its shortcomings, he should be better able to understand how the deductive application of rules in transformational grammar is responsible for its rigor and consistency. And he should be less fearful.

Let us now look at a few notions of definition that these two grammars have in common. It is a mistaken notion that problems of definition disappear in transformational grammar; they simply take a different form. My point here is that there are some initial, and admittedly rather superficial, similarities. But the superficial similarities, it would seem, can be useful in constructing a pedagogical strategy of movement from the familiar to the new and better. I will not here become involved in the issue of terminology. The difference between school grammar and linguistics is not a matter of neologisms, and the arguments along these lines are superficial.

First, parts of speech. One of the great advantages of a transformational grammar is that it enables precise, economical statements about syntax. When we look at the transformational operations which can be performed on sentences, we begin to see how we can specify syntactic classes of words without reference to realities in the world outside language. This fact can be illustrated with a simple example.

School grammar divides nouns into animate and inanimate subclasses on the basis of their semantic reference, their reference to objects in the world outside language. Thus *tree* is inanimate, *boy* is animate. One model of transformational grammar demonstrates that we can still delineate the conventional animate and inanimate nouns, but now on the basis of a syntactic operation to produce a grammatical sentence. In sentences with verbs like *surprise, frighten,* and *confuse* there is a class of nouns which can act as either subject or object.

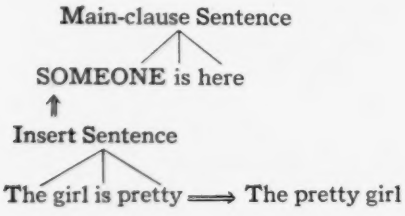
The dog surprised the man.
The lion frightened the explorer.
The girl confused Norman.

In any of these sentences we can switch the subject and object nouns and still have grammatical sentences. Notice that all of these nouns are "animate" by school grammar definition. But there is another class of nouns which can stand only as subject, not as object, of these same verbs. Accordingly, subject and object in these sentences are not reversible.

The house surprised the man.
The mountain frightened the explorer.
The puzzle confused Norman.

Notice that the subject nouns in these last three sentences are "inanimate" by school grammar definition. Still, we have distinguished between the already familiar animate and inanimate nouns purely by syntactic habit and not by reference to meaning. Our syntactic operation has, in this case, justified the school grammar classes of animate and inanimate nouns.

Let us now see how the school grammar definition of another part of speech is a useful point of departure for an understanding of what is called, in one model of a transformational grammar, the PRO-form. The PRO-form is a filler, a device used in complex transformations to indicate the position in a basic, main-clause sentence that can be filled with a transformed insert-sentence.



Readout: The pretty girl *is here.*
Insert Sentence M-c Pred.

Thus, the PRO-form, indicated by capital letters, suggests a relationship between a main-clause sentence and an insert sentence. It is a filler which indicates the general content of an insert sentence at a time in which we lack the specific information that the insert sentence contains. The concept of the PRO-form is an important one in all complex transformations.

If you didn't understand this explanation, think of the school grammar definition of the pronoun: "a pronoun is a word used in place of a noun." We can easily expand this conventional definition so that it covers sentences and phrases used as nouns: "a pronoun is a word used in place of a noun or a word group."

PRO-forms are easily related to pronouns in English. In our pedagogical procedure for training teachers we can treat PRO-forms like pronouns. Like pronouns, PRO-forms suggest replacement by nouns and by transformed insert sentences that function as nouns. The transformed insert sentence in our readout could be replaced by *She*. In other contexts, PRO-forms suggest replacement by adverbials and by noun-complements. All of this is another way of saying that the definition of the pronoun in school grammar, though insufficient in detail, is true. Thus we should use it.

In some descriptions of sentence types, school grammar suggests transformational relationships. Consider the distinction made between sentences in the

active and passive voice: "In the active voice sentence the subject is the actor; in the passive voice sentence the subject is acted upon." This familiar definition, as it suggests a relationship between two sentence types, is a good start toward the transformational description of the passive sentence. It implies the rearrangement of position of the subject and object noun phrases of a transitive verb.

The passive transformation not only switches the position of the subject and object noun phrases, a rearrangement of sentence elements. It also involves two other operations, addition and substitution. Here is the passive transformation:

Don knew the man ⟹ The man was known by Don.

To the right of the arrow the subject and object, *Don* and *the man*, are rearranged as the school grammar definition implies. Since rearrangement is familiar, the beginning student can then be shown that *be* in the past tense, *was*, and *by* are added and that the past participle form of the main verb, *known*, is substituted for the past tense form, *knew*.

Not only is this an extension of the school definition in grammatical rather than in semantic terms, it also provides the beginner with an opportunity to become familiar with the syntactic operations expressed by transformation rules as well as with the concept of agnate sentences, sentences related to each other. The school grammar definition of the passive sentence is a good jumping-off point.

As a final example of sentence description, let's consider the imperative sentence:

Open the window.

The prevailing school description of this sentence type still speaks of the "understood subject 'you,'" despite the fact that this description has been inveighed against for years by structural linguists. While this is, in some respects, a misleading description of a sentence structure, there is an important, intuitive perception of grammatical process underlying this familiar description. Robert B. Lees points out[2] that rules which enumerate imperative sentences should probably derive the imperative from an agnate sentence containing the modal auxiliary verb *will* so that we can account for imperative sentences such as

Open the window, will you?

The imperative transformation, then, might operate first by deleting *will*, then the subject *you*, from the basic sentence:

You will open the window ⟹ You open the window ⟹ Open the window

[2] "Some Neglected Aspects of Parsing," *Language Learning*, 11 (1960), 171-180.

Though the transformational description takes another form, it will be familiar to the student of school grammar who now perceives that "understood subject" can be interpreted as an automatic deletion transformation.

While I have dealt here with the simple, the obvious, and the familiar, I do not mean to imply that the similarities between school grammar and transformational grammar persist for very long. Yet those of us who train teachers need to reexamine the school grammar, this dead horse that descriptive linguists have been kicking for so many years, to rediscover its suggestions of truth about the description of our language and to utilize these suggestions in moving to other kinds of descriptive statements.

In closing, let's return for a moment to an issue mentioned at the beginning of this paper, the oversimplified debate in the schools about whether to teach traditional grammar or linguistics. A suggestion is appropriate here because this debate must be built into the teacher training program, but first it must be rephrased.

Chomsky has recently addressed himself to this issue, pointing out that the problem as it is usually stated is a pseudo-problem. The real question, as Chomsky sees it, is not whether to teach descriptive or generative grammar but which generative grammar to teach. This is so because

> The intuition that lies behind descriptive grammar is that the units are logically prior to the grammar, which is merely a collection of units. The intuition that lies behind the development of generative grammar is the opposite; it is that the grammar is logically prior to the units, which are merely the elements that appear at a particular stage in the functioning of grammatical processes.[3]

The choice, then, is between the whole and the part, between the theory of grammar and the parts that result from the operation of the theory. Chomsky's choice is the correct one in light of the important practical purposes he believes grammar teaching can achieve. We must demonstrate that grammar is not a closed, finished system, that students must realize "how little we know about the rules that determine the relation of sound and meaning in English, about the general properties of human language." While we will certainly agree with this, the student must also be shown some of the sights along the way; he should be familiar with phonological and morphological units of English as discrete elements having characteristics of distribution as well as their function of interpreting the terminal string produced by the rules of formation in a transformational grammar. What I am saying here amounts to a plea for both the scholarly traditional grammar and the structural grammar in the teacher training course.

Thus, insofar as this course is concerned, Sledd's pluralism should prevail: "We should give prospective teachers not a course in English grammar, but a course in English grammars. . . ."[4] The argument about which grammar to teach might then become the argument about which grammars to teach. And

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[3]Noam Chomsky, "The Current Scene in Linguistics: Present Directions," *College English*, 27 (May 1966), 587-595.

[4]"A Plea for Pluralism," p. 20.

this argument must be further rephrased by considering the definition of, and relationships among, grammatical theories and the units that these theories define. We must evaluate the grammars, compare and contrast the various kinds of adequacies that they exhibit. We may hope, with Chomsky, that

> Perhaps as the study of language returns gradually to the full scope and scale of its rich tradition, some way will be found to introduce students to the tantalizing problems that language has always posed for those who are puzzled and intrigued by the mysteries of human intelligence.[5]

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[5] "The Current Scene in Linguistics," p. 595.

Structural Ambiguity for English Teachers

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Among the areas of applied linguistics that can be serviceable to English teachers, structural ambiguity is one that has been only recently investigated and that seems to be little used by classroom teachers. It is this area that I propose to discuss now. At first, we must sort out a few basic terms.

Ambiguity, as we all know, means double or multiple meaning, and it is customary to distinguish two kinds—lexical and structural ambiguity. Lexical ambiguity comes into being when two or more of the meanings of a word are applicable in a given situation. I heard a vivid example two weeks ago in a coffee-room exchange between two English professors. Professor A entered the room and said to B:

1. I hear you had a good time with my wife.

Professor B looked startled and presumably did some high-speed thinking. But Professor A looked friendly, and in a few seconds B relaxed as he realized that A had used *with* to mean "in company with" and not "by means of." This was lexical ambiguity.

The second kind, structural ambiguity, stems from some aspect of English grammar, often from the arrangement of words and structures or from the classification of words. Let me offer one illustration of each. It is arrangement that causes the double meaning in this sentence:

2. Guevara says many of the things that Mao Tse-Tung said in much less digestible form.

And classification accounts for the structural ambiguity in the next sentence, taken from administration prose:

3. We have mimeographed drafts of the guidelines.

Here *have mimeographed* can be classified as auxiliary + main verb, or as main verb (*have* = "possess") + adjectival participle. Each structure has its own meaning.

In English syntax there are many grammatical situations that are potentially ambiguous. My own inventory of these, gathered casually for more than a decade, numbers about 150, and I know it is incomplete because new types are still turning up. Not all of these would be useful to a composition teacher. Some types, for instance, are relatively rare, like this one:

4. He made her a good spouse.

Other ambiguous situations may be trivial in that the difference between two meanings is unimportant. Consider, for example, this case:

5. Are you saving more than you did last year?

This is a genuine structural ambiguity because *more* may be classified as an adverbial meaning "to a greater extent" or a nominal meaning "a greater amount." Yet there is no misunderstanding of the sentence, and I suspect that no composition teacher would mark "Amb" in the margin.

There remain, however, a sizable number of grammatical situations in which ambiguity occurs frequently; and if the teacher of composition is acquainted with these, he is in a position to obviate some of the ambiguities in student writing that might otherwise muddy the meaning.

The grammatical situations which follow are a sampling of those which a composition teacher should know. But before listing them I must make two qualifications. First, we are dealing with ambiguity in the *written* language only, and some of the illustrations you will hear are clear in the spoken language. Secondly, each situation is *potentially*, not necessarily, ambiguous. Sometimes the ambiguity can occur only under specific grammatical restrictions. At other times the meanings of the words or the enclosing context will forestall ambiguity. Now let us look at a few situations.

Situation 1: *"-ing" verb + noun*

This situation represents six different grammatical structures, which I will not pause to list, and there are seven ways in which an *-ing* verb + noun can be ambiguous. Here are a few examples:

6. Patent medicines are sold by frightening people.

In this sentence, *frightening people* can be read as a verb + noun object (i.e., Someone is frightening the people), or as adjectival + noun head (i.e., The people are frightening).

7. They are canning peas.

Here *canning peas* can be interpreted as a compound noun (i.e., peas for canning), or as a verb + noun object (i.e., They can peas). In spoken English the voice separates the two meanings.

8. Mr. Carlson, is my son trying? Yes, madam, very.

Here we have still another conflict of structures. *Trying* can be an intransitive verb or an adjectival.

9. My job was keeping him alive.

In this case *keeping* can be read as the verb (i.e., My job kept him alive), or as a verbal within the subjective complement *keeping him alive.*

In view of such possibilities in the *-ing* verb + noun situation, it seems sensible to suggest that students be warned to examine with care any *-ing* verb + noun they happen to write and that they be given an exercise in detecting and rewriting such ambiguities.

Situation 2: *Separable verb, or verb + prepositional phrase*

10. MacLeish stood drinking in the moonlight.

In this sentence one reading gives us a separable verb *drinking in,* whose two parts can be separated by the object, thus: "MacLeish stood drinking the moonlight in"—that is, absorbing the moonlight. The second reading has *drinking* as the verb, followed by its modifier, *in the moonlight.* With this particular sentence, the latter reading has a much higher degree of probability. In the next illustration the passive presents a variation of the same situation:

11. The thesis was passed on.

Let us first turn this passive form into the active. The separable verb is seen in these sentences: "The committee passed the thesis ón" and "The committee passed ón the thesis." In both sentences the committee passed the thesis to someone else. These sentences, in the passive, read "The thesis was passed ón." Now, back to the active form of the sentence—same words but with a structural interpretation of verb + prepositional phrase: "The committee pássed on the thesis." Here the verb is *passed,* not *passed on,* and it means "decided." The passive form of this is "The thesis was pássed on." Thus we see that the two meanings are kept apart in speech by the position of the primary stress, but the written sentence, lacking any indication of stress, is ambiguous.

The next five situations show classificational ambiguities. Many English words are in several part-of-speech classes or subclasses. The word *better,* for instance, may on different occasions be in the noun, verb, adjective, or adverb class. When a reader is unsure of the class or subclass of a word in a given context, he is usually faced with an ambiguity.

Situation 3: *Verb or adjective*

12. Social legislation is the way to better living.

Situation 4: *Function noun or determiner*

13. We observed another sail.

Here we note that when *another* changes its class, the following word, *sail,* also changes.

Situation 5: *Adverb of place or of direction*

14. They stamped upstairs.
15. The children ran outside.

Situation 6: *"Then"—adverb of time or of result*

16. I'm not going home then.

Situation 7: *"Simply"—adverb or qualifier*

When *simply* is an adverb meaning "in a simple way," it may appear before or after the *-ed* participle, as in "The room was arranged simply," or "The room was simply arranged." But when it is a qualifier meaning "actually" or "really," it must appear before the *-ed* participle, as in "The room was simply destroyed beyond recognition." Thus because *simply* may have two meanings in the pre-participle position, an ambiguity is possible, as in

17. The fort was simply demolished.

In a sentence like this, there is a strong analogical pull toward the qualifier reading because in similar sentences *simply* occurs only as a qualifier before adjectives, e.g., "The room was simply magnificent."

Now we shall turn from classificational ambiguities to ambiguities of arrangement, as seen in the noun phrase. First, a few prenominals.

Situation 8: *Noun + noun head*

The relationships between two adjoining nouns are many and varied. When the noun + noun head expresses more than one relationship in a given instance, the expression will be ambiguous. For instance,

18. student hero

can mean "student who is a hero" or "hero of students." Likewise, in

19. What is the clause object of that sentence?

the meaning can be "the object in a clause" or "the clause which is the object."

Situation 9: *Adjective + noun + noun head*

20. new pátient counselor

This can mean "a counselor of new patients" or "a new counselor of patients." Another instance is seen in the next sentence:

21. Republicans in Congress want to set up a permanent crime commission. One thing Congress has is permanent crimes—the Rayburn Building, for instance.

Situation 10: *Predeterminer* + *noun* + *noun head*

22. double job pay

Is this pay for a double job or double pay for a job?

The foregoing ambiguous situations among the prenominals are simple, each containing only one or two modifiers. But when three modifiers precede the noun head, the possibilities really get interesting, and the number of ambiguous situations increases greatly. We do not have time to explore these now. However, here are two examples which will illustrate the possibilities for you:

23. dark brown sugar bowl
24. good-sized ladies garment store

Let us now turn our attention to the modifiers after the noun. These are word-groups of seven different kinds, and, when two of them are used after the noun head, there is frequently the likelihood of a *double entendre*. A few illustrations here will have to suffice for all the possibilities.

Situation 11: *Noun head* + *prepositional phrase* + *participial phrase*

25. There was a spotted dog in the group barking at the speeding car.
26. Roessler, a Bavarian of good family already disillusioned with Nazism, settled in Lucerne.

Situation 12: *Noun head* + *participial phrase* + *prepositional phrase*

27. The children watching the fireworks in the back yard were elated.

Situation 13: *Noun head* + *prepositional phrase* + *appositive*

28. The married daughter of Brigid O'Toole, a slovenly woman, had untidy housekeeping habits.

Situation 14: *Noun head* + *infinitive phrase* + *prepositional phrase*

29. attempt to break strike by Negroes

At this point I have not even mentioned the predicate ambiguities, both complemental and adverbial. But perhaps enough material has been presented to support two points I wish to make: (1) There are many types of structural ambiguity, and these can be accurately described in grammatical terms; (2) Those types which occur most frequently should be taught to the prospective English teacher as an aid to his teaching of composition.

These points raise two questions: Where should structural ambiguity be taught and how should it be taught?

As to the where, there are two courses in which the subject might be introduced, the advanced composition course and the grammar course required in most teacher-training curricula. Perhaps the latter is the better choice, especially since composition teachers are less likely to be acquainted with the phonological details needed for the explanation of many ambiguities.

The how of teaching structural ambiguity depends on the course in which it is taught. In the grammar course the different types can be fitted neatly into the study of structures and forms as these are presented. In the composition course, two procedures would be efficacious. First, ambiguities can be explained to the class as they occur in student writing. Second, a series of graduated exercises can be used as a preventive measure against the occurrence of ambiguity. I could present you with such a series, but we do not have time for them now.

In conclusion, let me leave you with a final and irrelevant ambiguity to work on. It is the legend on a street sign which reads:

30. No parking on both sides.

The "New Rhetoric" in the Training of Teachers of Composition

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In his essay "In Lieu of a New Rhetoric" (*College English*, October 1964), Richard Ohmann wrote that "rhetoricians have lately taken to using the phrase 'new rhetoric' as if it had a reference like that of the word 'horse,' rather than that of the word 'hippogriff.' I am not at all sure that the wings have done more than sprout" (p. 17). More than four years have passed since those words were published, but Mr. Ohmann might as easily have written them today. Many scholars (Mr. Ohmann among them) are, of course, advancing on different fronts in the direction of a new rhetoric, but they have yet to decide among themselves whether there is a target area which they can all occupy in comfort. Essays illustrating the diversity of the rhetorical frontiers being explored today have appeared in publications ranging from two numbers of *CCC* (the October 1963 number grouped articles under the heading "Toward a New Rhetoric," and the October 1965 number used the heading "Further toward a New Rhetoric") to a collection of essays by Martin Steinmann, Jr., called *New Rhetorics* (1967) and Francis Christensen's compilation of his essays under the title *Notes toward a New Rhetoric* (also 1967). Besides Christensen's own analyses of sentences and paragraphs in terms of levels of generality and texture, we have had essays by Edward Corbett and Richard Hughes testifying to the relevance of classical rhetorical theory in the present day, a piece by Kenneth Burke asserting that rhetoric seeks to "identify" (bring closer together) the positions of writer and reader, an explanation by Robert Gorrell of how a writer must in the course of his essay discharge the commitment he makes to his reader at the beginning, a sociologist's survey of how usage and pronunciation differentiate social classes in England, and brief models by Josephine Miles and Richard Ohmann for the analysis of prose style—to name just a few of the many forays in search of a "new rhetoric" that appear in these publications.

Indeed, an observer might be tempted to suppose that, since the word "rhetoric" is an honorific term these days, scholars use it, as the semanticists would say, to purr over their latest models for the analysis of prose or their newest theories about the teaching of composition. When we see an essay that promises to tell us what "rhetoric" or the "new rhetoric" is, we should probably check to be sure that the writer is not just offering what Charles Stevenson (in the essay reprinted by Mr. Steinmann) calls a "persuasive definition"—that is, trying to win favor for a theory by identifying it with a word that brings warm approval to whatever the word touches.

Still, even if their investigations take them far from each other, students of rhetoric in this decade have some accomplishments to purr about, particu-

larly several that draw attention to parts of the composing process or features of discourse that had previously gone unexamined. These accomplishments ought to affect the training of teachers and therefore have implications for the specialist in English education.

The first of these accomplishments is to force teachers to acknowledge the importance of "pre-writing" in the administering of assignments in composition. For the classical rhetorician, "pre-writing"—if that is at all a synonym for "invention"—consisted of looking about for data and arguments that would support a proposition or lead to a decision about an issue. The teaching of invention seems to have begun at the point where the subject to be discussed had already been perceived as a choice among possible courses of action or among possible judgments that might be made about some facts (for example, whether or not a particular act constituted murder). The rhetorician of the nineteen-sixties defines "invention" much more broadly. For him, "invention" includes the whole process of coming to terms with an experience, of defining a writer's perspective on what he sees, of deciding what is important enough to the writer to warrant his discussing it. To invent is to discover, not instruments for use in establishing a case, but relationships among data and convictions about data that the writer will want to express because he is convinced of their importance. This view of "invention," unfortunately, has been slow in finding its way into our texts on rhetoric, most of which still appear to suggest that the only work the student needs to do before writing is to select a topic of interest to him and narrow it so that he can treat it thoroughly in the space available. James McCrimmon's latest edition of *Writing with a Purpose* gives (in the first two chapters) somewhat greater importance to "pre-writing" than do most texts and advises the student in some detail about ways of breaking down a large subject into an orderly group of manageable subtopics, from which the student can choose the one that attracts him most. The most important work on "pre-writing" to date, however, is that of Gordon Rohman at Michigan State University. His experiments, which forced students to master the full details of their experiences, to meditate about their general ideas until they could perceive in their imaginations a concrete manifestation of those ideas, and to search their memories for analogues to present experiences, demonstrate the increased interest and competence in writing that students can demonstrate after they learn how to "invent" material that matters to them.

What Professor Rohman's experiments have to say to those preparing to teach composition is not yet clear. Not all teachers would want to build the kind of tightly structured course in composition that he taught to his sophomores at Michigan State. But his work demonstrates that teachers are going to have to think much more seriously than they are now accustomed to about how the student can discover ideas about his experience for composing into essays. Teachers, and those who prepare them for their jobs, are going to have to shift some attention from the organizational soundness and stylistic decorum of pieces already written and concentrate more than many now do on ways for the writer to discover what he really wants to say, as well as on what data

he needs in order to put his views across convincingly. Such an emphasis may be much the best place to begin teaching writing to our disadvantaged students, who need first of all to recognize that they can find something to say which their readers will consider important. This recognition, in turn, may help them to develop the self-respect that will encourage them to want to learn.

In teaching the discovery of fresh ideas, Mr. Rohman seems to have learned much from psychologists such as Jerome Bruner and Rollo May, who are investigating the phenomenon of "creativity." If Rohman is right, the work of these men may help us develop students who can indeed put the details of present experiences together with recollections of the past in fresh, illuminating, and arresting papers.

If some of the new generation of rhetorical theorists are looking at what happens as the mind seeks an idea to write about, others are seeking ways to assess precisely the effectiveness with which a writer expresses his ideas, so that the writer, in revising his piece or writing his next piece, can profit by his successes and failures in communicating. Such evaluation is possible, these theorists contend, through an analysis of "feedback" from the audience after the speaker or writer has completed his task, or indeed while he is still performing it. The results of communication, the "feedback," require interpretation, and the preferred interpretation is quantitative. This group of rhetoricians —they are found more often in departments of speech today than in departments of English—looks for ways to "measure" the effectiveness of communication, often by testing the responses or the changes in attitude exhibited by the audience hearing the communication. The essay by Carl Hovland and others that Martin Steinmann reprints in *New Rhetorics* demonstrates that tests of attitude change may reveal the effects of different patterns for arrangement of material in writing. Hovland and his colleagues presented different versions of an argument advancing the same thesis to different (but comparable) test groups; the versions differed in organizational plan and sometimes in the data provided. Some of the essays, for example, explicitly recognized and sought to refute arguments opposed to the thesis; other gave minimal attention to opposing views. The researchers tried to determine which essays produced more noticeable, and more durable, changes of attitude in their readers, and then they tried to draw conclusions about the value of particular strategies on particular occasions. There are not yet enough of such studies to support a prediction about the future value of "scientific" experiments to determine how different strategies change attitudes, but the approach used by Hovland may characterize future studies of rhetoric in oral communication. It would be premature to urge teachers to familiarize themselves with the literature on attitude change and techniques for measuring it, but those responsible for training teachers should be aware of the contributions that sociologists and psychologists may be able to make on topics in communication where judgment up to now has largely rested on intuition and aesthetic values.

These comments may seem to imply that psychologists who are interested in how ideas are generated and how attitudes shift under the influence of words are taking over the "new rhetoric." But if psychologists are influencing

current thought about rhetoric, they do not yet dominate it. The principal innovators in rhetoric—the men whose work prospective and active teachers must come to know—are those who have widened and deepened our understanding of how language works in written (and oral) discourse. These are not only, and perhaps not chiefly, the generative grammarians, whose work helps us to understand the syntax of English, or the historians of language, or the dialectologists, important though their contributions to English teaching have been. The valuable innovations in rhetorical theory have come, instead, from demonstrations that even the language of discursive prose is, or can be, "dramatic."

Those who have demonstrated the value of a "dramatic" approach to the rhetoric of written prose include, of course, Walker Gibson and Wayne Booth. (I would add Reuben Brower to the list, by virtue of his book *The Fields of Light,* even though that book deals with fiction and poetry rather than non-narrative prose.) These men have established the value of regarding prose (including fiction) as the product of an encounter between a speaker, a listener, and a subject—an encounter in which the speaker creates an identity and expresses an attitude toward his subject and his listener by the language he uses. In "The Rhetorical Stance," Wayne Booth argues, partly by implication, that the process of finding ways to induce an audience to believe one's thesis deserves less to be honored with the title of "rhetoric" than the art of confronting a listener and even a subject as if they were participating in a live discussion. Mr. Booth evidently accepts Mr. Gibson's demonstration (in "The Speaking Voice and the Teaching of Composition") that a writer by the very act of writing casts himself in a role almost as does a character in a play—a role defined as much by his language as by the substance of what he says. Mr. Gibson, like Mr. Booth, is implicitly redefining "rhetoric" to focus attention not on what the speaker *does to* his listener but rather on what the speaker, in responding to his experiences and the presence of his hearers, *is.*

In this view of rhetoric, language is studied not just for its impact on the listener; language is more than tropes and schemes and other listable devices employed to produce an effect in the listener's consciousness. Instead, language is the disclosure of one image of the writer's self; that self is, itself, an artistically important creation. A student of rhetoric, thus defined, examines the features of language that help establish the identity of a writer, or speaker, in the hope of learning to control both the image of himself that emerges from his writing and the impression he gives of his attitude toward subject and listener. At its best, when encouraged by a skilled teacher, this kind of study can lead to papers in which the listener hears a living voice—dramatic utterances, soliloquies, resulting from the writer's immediate involvement with his subject and his desire to make his listener experience the writer's reaction to that subject. If authenticity and conviction are virtues in a piece of writing, these are the virtues toward which this new "dramatic" rhetoric moves.

This rhetoric makes demands on the teacher, and the teacher's teacher, that older rhetorics do not make. Principally it demands a highly developed sensitivity to the workings of language: to the different semantic values and

emotional resonance of words nearly synonymous, to the different emphases or even different habits of thinking implied by alternative ways of ordering the parts of a sentence, to the relationships between speaker and listener implied even by the speaker's preference of one pronoun to another, and so on. This rhetoric largely takes for granted the possibility of presenting essentially the same cognitive meaning in different linguistic forms; it directs attention to the total group of consequences that follow from choosing a particular linguistic form in preference to another. The teacher, and the teacher's teacher, must be able to say what these effects are and to identify quite precisely what causes them to occur. A knowledge of the best of modern grammar—and, more broadly, of how language works semantically, philosophically, psychologically—seems to be essential equipment, at least for the teacher's teacher.

But conceptual knowledge about language by itself will not be enough. The new dramatic rhetoric focuses on language in action in discourse, and the teacher must be skilled in perceiving what action is taking place. In other words, the teacher—and this surely applies even more to the person who trains him—must be a perceptive reader, capable not merely of identifying the thesis and supporting observations in a piece of writing but of judging the principle of organization and evaluating the linguistic and semantic choices made by the writer. This new rhetoric, if it is one, demands of teachers much the same kind of sensitivity in dealing with discursive prose that the so-called new criticism demands of them when they discuss poetry, fiction, and drama. The teacher needs background knowledge about language and the logic of organizational plans, but he needs even more the competence to illuminate a piece of writing by discerning analysis of its language and tone.

It is still too early to say whether a genuinely new body of rhetorical theory is developing, or whether we are rediscovering an older rhetoric and reinterpreting it for an age in which discourse serves many purposes other than to advance the work of courts and senates. There is not much doubt, as Professors Corbett, Hughes, Duhamel, Schwartz, and others have demonstrated, that studying classical rhetoric helps enough in our understanding of written and spoken discourse to make some knowledge of classical rhetoric desirable for teachers and trainers of teachers. But, even though they are still fragmentary and disconnected, the discoveries accumulated during the last twenty years about the workings of discourse argue vigorously that, in order to train today's teachers effectively, we need to help them understand more than we have done in the past how a writer generates ideas, how he can measure the effect of his work on his readers, and how, by his semantic and linguistic choices, he can in his writing create for his readers (his "listeners") a dramatic character.

Helping New Teachers with the Evaluation of Student Writing

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When I was an adolescent, one of the activities popular with groups to which I belonged was the treasure hunt. Modern youth has more sophisticated recreations, but to the innocent pre-World War II generation a treasure hunt was a fine way to spend an evening. Those of you who are old enough may recall the procedure. A group met at a starting place and was told where the first clue would be found—under a trash can in someone's back yard or in the branches of the second tree from the corner. Operating as teams or as individuals, the group would set out. The first clue gave somewhat cryptic, but decipherable, directions for finding the second clue. The second provided instructions for finding the third. The process went on as long as the ingenuity of those who had laid out the trail lasted, with the treasure reposing somewhere on the premises in which—or on which, as the case might be—the balance of the evening's entertainment would take place.

On one occasion the group chose me to be in charge of the next treasure hunt. When I began to think about the task, I suddenly realized that in order to have it come out right I had to work the problem in reverse. My first requirement was to know where the hunt would end and where it would begin; then I could work back from the ending to the starting place, laying out a trail of clues in between. The same kind of shock I received from the reversal of my role in the treasure hunt is experienced by the beginning teacher. For sixteen years he has been attempting to decipher successfully the clues his teachers have given him as he went down the academic trail to graduation. Now *he* must lay a trail for his *students* which will lead them to the goal which he has set for them.

The teacher's assignments are analogous to the clues in the treasure hunt. Like the clues, the assignments must give the student a task to perform which is within his ability, which is specific, and which is clear. These qualities are necessary not only for the student's sake but for the instructor's sake. He must *evaluate* the student's success in meeting the assignment. Meaningful evaluation is impossible unless the student is capable of performing the task and understands specifically what he is to do. Thus, as I believe the evaluation begins with the assignment, I should like to begin my advice to the neophyte with a brief general comment on assignments, specifically writing assignments.

A writing assignment must, first of all, allow and require the student to employ his own experience. Only what he knows, has observed, and has learned in a way that it has become a part of him can provide a basis for composition of any sort. He must be encouraged to use it. Whether he is asked to relate

an incident, create a story, present a description, or defend an idea, his only real resource is what he has seen, experienced, and learned. Assignments which do not make use of these resources will at best result in empty verbosity. Assignments which do use these resources will give the student the experience of synthesizing his experience in relation to a purpose, of forming a new view of his world by using words to organize it in a new way. He can become *engaged* in his writing.

The age of the student determines not only the knowledge and experience available to him but also the thoughts that he can use on them. Generally speaking, students through junior high school, and many in senior high school as well, will be much more successful with narrative or chronological sequences and organization based upon temporal or physical relationships—large and small, far and near, left to right, first and last, and the like—than with more abstract arrangements. Understanding of degrees of abstraction—most important, least important, main idea, supporting idea—comes at the earliest in high school and continues to develop in college and graduate school. Thus, in addition to the requirement that the assignment allow the student to relate to it his knowledge and experience is the requirement that it be adjusted to the kind of mental activity the student is capable of performing. If either of these, and more importantly the second, is ignored, evaluation in a way which is satisfactory both to the student and to the instructor will be nearly impossible.

A third requirement of the assignment, as of the clue in the treasure hunt, is that it be clear. Through the use of examples, repetition, and discussion, the teacher should be as certain as it is possible to be that the students know what they are being asked to do. The degree of explicitness with which an assignment needs to be explained may vary from occasion to occasion, but the student has a right to know what he is being asked to do, so that he can estimate how well he is succeeding. The best device for accomplishing clarity is a paper which has successfully met the assignment. This resource is seldom available to the new teacher, though he might do well to repair the deficiency by producing one himself.

A task within the abilities of the students, a task which allows and encourages them to make use of their knowledge and experience, a task clearly defined. These are the characteristics, to my mind, of the good assignment. They will make the work more congenial to the student and the teacher and will yield rewards for both when the time for evaluation comes. For the teacher, there is one more requirement. That is a clear purpose in making the assignment in the first place. Increasing control of language is a complex and difficult undertaking. Which of the many aspects of language does the teacher hope to develop? Whatever the goal, it should be limited, specific, and recognizable. There may be no more than two or three goals for a given year, and some goals may extend over a number of years. Though the statement of some linguists that a child has mastered the structures and structural signals of his language by the time he is six is true, it is equally true that even the most gifted writer never completely masters all of the resources of language. Beyond the early elementary grades the mean improvement in language is likely to be slight

from year to year. The attempt to force growth is frustrating to both the teacher and the student. Ideally, the teacher guides, controls, and stimulates the growth. He does not force it.

Once a clear, meaningful, and appropriate assignment has been made, the teacher is prepared for *evaluation.*

A friend of mine—a composition instructor at a Chicago two-year college —once remarked that composition is probably the only subject in which instructors trap students into making mistakes so that the students will be convinced that the instructors do indeed have something to teach them. Though this view may be exaggerated, we should remember that we generally speak of "correcting" papers. Some instructors prefer to use a more neutral term, "evaluating." The term I should like to substitute for both "correcting" and "evaluating" would be "improving." I am a believer in the positive rather than the negative approach, as will be clear in the statements which follow. As these statements can be related to the treasure hunt analogy only by an unseemly wrenching, I shall here formally take my departure from the treasure hunt. . . . For the balance of the paper I shall present injunctions, or recommendations, to be heeded by the inexperienced—and the experienced—in evaluating papers. Customarily, I will develop each point far enough to indicate the reasons I think it important.

First. The degree to which matters of convention will enter into the teacher's evaluation should be understood clearly. Though the teacher should not succumb to the easy attitude that "correct" writing is "good" writing, or that "correctness" is a prerequisite of "good" writing, a reasonable insistence on the conventions of putting writing on paper—spelling and punctuation—will be understandable to the students. The teacher should remind the students of the central fact of writing: the writer writes alone, the reader reads alone. Conventions are important in bridging the gap.

It is my opinion that students would enjoy writing a good deal more, would feel free to do it, and would probably do it better, if the proofreading were looked upon as something separate—another step or phase in the writing process, rather than an integral part of it. *After* he has worked his idea over, has attained as much as possible in the writing task assigned to him, *and has been evaluated on it,* he should take on the task of proofreading. It might even be a privilege, allowed only to those who did well, to be asked to proofread a paper and bring it to publication form.

Second. The teacher should stress the positive rather than the negative aspects of a paper. A little ingenuity will generally yield a way of stating even a negative criticism in a positive way. Asking the student to make certain that *his reader* will know what a pronoun refers to will have a better effect than accusing the student of failing to provide an antecedent.

A corollary of the positive and encouraging approach is the active avoidance of accusatory terms such as "carelessness" or "careless error." Such phrases assert that the writer has almost deliberately, in defiance of or contempt for the reader, failed to attend to some elementary matter. No one likes to be accused of improper behavior. On the other hand, we all make mistakes,

students included. Thus pointing out a mistake or an oversight merely includes the student in the human family. Though this paper will be carefully typed and carefully proofread, there are almost certain to be some mistakes here and there. I hope no one will consider them "careless errors."

Third. The instructor must remember that females tend to be superior to males in all activities involving language. They are less likely to stutter, to suffer from dyslexia, to write illegibly, to spell unconventionally. Though in terms of composition the best males may outdo the best females, for the most part of the mean level of the males will be lower than that of the females, and the worst among the males are almost certain to be worse than the worst among the females. The males should *not* be forced to compete with the females. My suggestion would be that the instructor evaluate the sexes separately, sorting the papers by the sex of the writer before beginning the evaluation. In this way the teacher can guard against having the females set the tone and the terms of competition in the class.

Fourth. Revision can be very useful, but not unless the student has a clear conception of what needs revision and how to judge when the revision has been successful. I would counsel against revision unless the teacher has had an opportunity for an individual conference with the student.

Fifth. Most problems with sentence structure must be discussed directly with the student. An "Awk." or "Revise" in the margin conveys only the teacher's disapproval. It does not lead the student to see what the difficulty is or what to do about it. A "See me" or "Revise after I have discussed it with you" is more likely to do good, provided of course that the instructor does discuss the matter with the student.

Sixth. The teacher should be a truly interested, open-minded audience for the student. He should never condemn ideas as such or lecture or attempt to impose his moral values on the student. He must keep all confidences, strictly; what he tells in the staff room may eventually get back to the student, who will then tighten up.

Seventh. The teacher must remember that a person's language is one of his most precious and personal possessions as well as a part of his identity, both for himself and for the members of the group with which he wishes to associate. The student will not change his dialect unless he wants to, for his language is also his security. He is more likely to acquire standard English if he looks upon it as an *added* dialect rather than as a *replacement* dialect.

Having assessed the ideas in the paper, their expression, and the degree to which the assignment has been successful in its goal for a given student, and having presented his recommendations about the paper to the student, the teacher is still faced with the necessity, at one point or another, of awarding a grade. I do not consider *evaluation* a euphemism for *grade*. A grade is something which is required by the system. Ideally, it would place the student's performance accurately on two different scales—one, the scale or range of performance by his classmates on a particular assignment; the other, a scale indicating the range of performance among his peers—and sex would be a criterion for identifying peers. The beginning teacher is obviously at his greatest

disadvantage when he begins to award grades. Two practical procedures present themselves.

The first is to find an experienced colleague who will evaluate and grade papers with him in some way. They might both assign grades to a set of ten or twelve papers and then discuss the results. The new teacher should not be overly in awe of the experienced teacher at this point. So long as the session is conducted in a friendly, give-and-take way, both participants can learn something. The danger is that the new teacher will be talked out of perfectly satisfactory ideas about what is important and what is peripheral in writing and talked into ideas which, though "received," are not very good.

If a cooperative colleague is not to be found, the teacher can turn to papers the students have submitted to him. If he reads several sets thoughtfully, he will develop a pretty reliable intuition about whether a given paper is above or below the average for the group. In any event, he will do well to remember that both he and the student fluctuate from paper to paper. Thus, if the instructor wishes to develop a grade for administrative purposes, he would do well to look at a minimum of three sets of papers written by the group. Within that number of papers, most of the fluctuation which will take place will be represented.

Two more points concerning grades. They should not be used as a method of punishment, and I would hope they were not used as a method of motivation. They should be as accurate an indication as possible of just what they are—the teacher's best estimate of where a particular paper ranks among the papers which came in with it.

In assigning course grades, the teacher should remember that writing performance, like performance in any other skill, fluctuates from occasion to occasion. Mary Jones, and even more likely John Jones, will do better some times than others. Thus a student's mean performance over at least three papers is a more accurate indicator of "ability" than a single performance.

Though this paper is long, it touches only the surface of the problem of developing ability in composition. Evaluation is certainly a critical element in the process, as it is evaluation which attempts to tell the student whether he is winning or losing. Though machine evaluation, when it is perfected, will tell us much, even the computer, with its limitless patience and its consistency from paper to paper, is unlikely to provide the individual aid, encouragement, and guidance which is at the heart of instruction and evaluation in composition. In few, if any, other courses is the individual relationship between the instructor and the student more vital than in composition, for few courses are, or can be, as close to the student's central being as composition. It is not a process of following directions or obeying rules, in the end, but at its best a realization—a making real in words—of something inside the student which has never come out before, a unique, individual, unrepeatable experience which, though set about with difficulties, can bring the excitement and satisfaction of creation.

Preparing Teachers for Effective Teaching of Oral Language

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The advocacy of the preparation of teachers to teach anything necessarily must be defended on the ground that the "anything" is important in our culture. When the "anything" is oral language, the advocate's task appears easy indeed. A paramount aim of the American educational system is the social development of the individual so that he may contribute maximally to his society. The importance of oral language to the social development of an individual is obvious. Equally manifest is the assertion that any handicap or constraint in communicating orally in our verbal world hinders the social relating of an individual and contributes to his isolation.

One can anticipate the whispered aside, "Who would deny the importance of oral language? But you don't have to *teach* it!" In refuting this argument it is pleasant to agree that fortunately it is quite true that most of our pupils can speak without perceptible physiological or psychological speech handicaps. But *successful* oral language, as construed here, involves the establishment in the mind of the listener, or in the minds of any number of listeners, ideas, concepts, understandings, and emotions which the speaker is motivated to create.

Is it necessary to teach the knowledges and skills which make oral language *successful?* The answer to this question is a resounding "Yes!" The demanding infant in the playpen, the ebullient leader of playground strategies, the youngster learning by imperceptible degrees to give and take in the verbal world of the school, the adult in the marketplace of business, industry, and the professions: all use speech in attempts to get what they want. They experience various degrees of success.

The sad and inescapable fact is that only a few fortunate individuals learn to use oral communication well. How rare is the experience of participating in conversation that is not filled with the trivial, the banal, the superficial. How seldom is the discussion of public affairs not flawed by ubiquitous logical fallacies, unreasoning prejudices, and excessive emotionality. How infrequently does one encounter good taste in the advertising of commerce and industry. Conversely, how constant are the pleas of leaders in business, industry, and the professions for personnel who can communicate effectively. The pervasion of the need in our society for individuals who can communicate sensitively is readily appreciated when one realizes that "In no area of our maturing . . . is arrested development more common than in the area of communication."[1]

[1] H. A. Overstreet, *The Mature Mind* (New York: W. W. Norton & Company, Inc., 1949), p. 54.

For this reason the development of oral communication abilities—in speaking and reciprocally in listening—must be a preeminent goal in the language arts program in the elementary school and in the high school. Chiefly it is through speaking and listening that the young child initially explores his environment, which, by and large, is a verbal environment. It is by means of these oral communicatory activities that the child asserts his individuality and, on the other hand, that he learns to become a social being, that he learns to weave endless webs of human relationships which form the structure of social living.

The motivated student in high school today is intent on learning as much as possible in science, art, literature, history, and human behavior as a foundation for the richest kind of social and vocational fulfillment. The importance of oral communication for him must be recognized in the high school curriculum. For in the final analysis, the ability to communicate knowledge sentiently will determine the parameters of success of an adult's social and vocational career. It is difficult to find a vocational area wherein the creators, the policy-developers, the decision-makers, and the executive leaders do not use oral communication constantly.

In our rapidly expanding urban centers throughout the nation the number of culturally disadvantaged students in our schools is spiralling upwards. It has been estimated that by 1970 one in every two pupils in our schools will come from the subculture called "the culturally disadvantaged." Many characteristics of the subgroups forming this vast social stratum are not uniformly distributed, but it is sound to generalize that the people of this stratum are on a lower economic, social, and educational level than the dominant middle-class majority. The critical importance of oral language, together with related aspects of communication—listening, reading, and writing—for this body of youth is readily apparent. The gate to cultural assimilation with its social and vocational rewards swings open to those with proficiency in the language of the dominant social group. In actuality, the pupil who uses a subcultural dialect of English or a dialect heavily influenced by a foreign language, with its divergencies in articulation, intonation, and structure, must attempt to learn a second language, one of the English dialects of the great middle class of this country.

It has been estimated that within his lifespan an American speaks one hundred words for each word that he may write. Time spent in communicating has been computed to be distributed as follows: 45 percent listening, 30 percent speaking, 16 percent reading, 9 percent writing.[2] Basically communication is oral. Reading and writing are secondary developments in the linguistic growth of the individual and are dependent upon the development of oracy. Yet despite the preeminent importance of training in communication for youth, and despite the obvious importance of oral communication, teachers of the language arts in the elementary school and teachers of English in the high school have tended to accord it a secondary emphasis or, worse yet, to ignore it.

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[2]Career Brochures Committee, Speech Association of the Eastern States, *Why Choose a Major in Speech?* (1967), p. 8.

Why is this so? Certainly teachers of English and the language arts share with teachers of speech obvious responsibilities for educating our youth in the art of oral communication. However, until recent years this art was a neglected aspect of the preparation of teachers of English and the language arts. At present professional organizations, state departments of education, and training institutions recognize in their guidelines for the preparation of these teachers the need for training to teach oral communication. But in the classroom situation teachers of English and the language arts are hesitant to become deeply involved in teaching oral communication and in relating its processes to those of composition and reading. A chief reason for hesitating is that they have not received adequate training in its methodologies. Many training institutions, despite their statements of curricular goals which often include the goal of preparing the English and the language arts teachers to teach oral communication, view the teaching of literature and composition as their central concerns. The study of language theory in this trivium is rarely used as a foundation for specialized training in methodology for teaching oral communication.

Many teachers of English in the secondary school and of language arts in the elementary school, absorbed in the vital concern of teaching reading and writing skills and our cultural heritage as embodied in literary forms, seek to shift the major responsibilities for oral communication to teachers of speech. The realities of the situation render the transfer of this major responsibility unfeasible. Firstly, the need for education in oral communication is so extensive that the numerically modest professional body of speech arts teachers, while committed completely to the area of oral communication, could not begin to essay the task in isolation. Secondly, the speech arts teachers need to devote a sizeable portion of their professional time and energies to the speech arts activities which are usually elected in the high school by students with some oral skill who desire specialized experiences in the speech and dramatic arts. Thirdly, the specialists in speech therapy must focus their total attention on the needs of our school population with speech and hearing handicaps.

If the teachers of English and the language arts are to assume meaningfully their rightful responsibilities, what preprofessional preparation for them should be demanded of the training institutions? The crowded state of curricula for preparing teachers of English and the language arts is well known, but if these teachers are to teach oral communication there are bodies of knowledge which should underpin their teaching methodology. The purpose here is not to consider the curricular strategies which might be used to weave this preparation into the tissue of the major sequence in specialization for the teacher trainee, although it can be asserted incidentally that the strategic problems are not as formidable as they might appear. The purpose here is to identify requisite areas of content of the forms and uses of oral communication about which the teacher should be knowledgeable. Moreover, these areas of content are not to be construed as exhaustive but as suggestive of the parameters of the preparation.

For effective teaching of oral communication teachers of language arts in the elementary school should have some knowledge about the following pertinent bodies of information:

1. Nature and history of the English language
   a. The phonology of American English
2. Development of speech in the child
3. Development of language in the child
4. Oral interpretative arts
   a. Oral reading
   b. Storytelling
   c. Choral speaking
   d. Creative dramatics
5. Listening as a language art

In teaching oral communication teachers of English in the secondary school should be knowledgeable about the following highly relevant bodies of information:

1. Nature and history of the English language
   a. The phonology of American English
2. Oral interpretative arts
   a. Oral reading
3. Public address
   a. Public speaking
   b. Parliamentary procedure
   c. Group discussion
   d. Debate
4. Listening as a language art

Over the last twenty-five years the enthusiasm of curriculum designers for interrelating the various language arts has steadily increased. The segregation of learning experiences in reading literature from learning experiences in written expression has given way perceptibly to the integration of these activities into learning experiences that have relevance to the learner's life. In the same fashion the oral communication arts—speaking and listening—should and can be tightly interwoven with the strands of the reading and writing arts into a fabric of learning experiences that has strength and richness. The beginning teacher of the language arts or English should be prepared to create these integrated learning experiences on entering the classroom; the veteran teacher often needs specialized inservice training experiences.

The possibilities for this interrelating are numerous and obvious. Our rhetorical tradition provides the common foundations, principles, and substance for designing the interpenetration of speaking and writing experiences for students. An integrated approach to the teaching of writing and public speaking can afford opportunities for the students to choose topics worth thinking, writing, and speaking about, to think about these topics critically, and to arrive at convictions and solutions through processes of reasoned thought. Techniques of constructing planning outlines can be related both to public speaking and to writing essays. Patterns of discourse, problems of argumentation, and rhetorical analyses of

style can be related both to public speaking and to written composition. On the other hand, in an integrated curriculum students can learn to appreciate the differences in the potentialities of the spoken and written word. Related to this discrimination on the part of the student is the development of sensitivity in the choice of language for a specific purpose for a particular audience of readers or listeners.

The relating of writing activities as responses to reading experiences is a type of integration of two language arts skills that has been widely implemented. However, the potentialities afforded by oral activities to assist readers to interpret the substance of literature or to appreciate literature as an art form all too often remain unexploited in the classroom. It must be admitted that this failure to use oral work in helping readers to win the rewards of deeply satisfying experiences with the various forms of literature occurs more frequently as the grade-level ladder is ascended.

The process of the reader's personal response to a work of literature serves as a foundation for the process of group exploration of the literature in the classroom. Frequently the group process takes the form of conversation or informal group discussion that centers on pivotal questions concerning the literary work and the reader's reactions. Often neglected in this cumulative development of critical thinking are the possibilities of utilizing public speaking and forms of group discussion such as panel forums and symposia which, in turn, can lead to writing assignments related to the literary experience.

Dramatic literature and poetry must be heard to be fully appreciated. The perceptive oral interpretation of poetry can illumine the beauties of alliteration, assonance, and onomatopoeia for the listener. When a student hears the lines of a play read with artistic integrity, the style of the work can be apprehended far more readily and completely than when his exploration is restricted to silent reading. Only oral reading of the dialogue can expose the artistry of the rhythm of the work. Only oral reading of the dialogue can create the meaningful intonations, pauses, and stress patterns upon which the dramatic effect of the lines depend. Oral interpretative efforts in poetry and drama can be made by the teacher or by the students, or they may collaborate in oral reading activities. Choral speaking is especially valuable in creating group enthusiasm and in harnessing that enthusiasm for the chief purpose of appreciating the literary work aesthetically. The playing of recordings and tapes and the showing of films are valuable techniques in bringing the printed word alive as an oral art form.

Because of its receptive nature the teacher must be prepared to integrate listening as a communicative skill with the oral communicative arts. In order to realize this integration, the teacher must be sensitive to the need to motivate the listener to listen purposefully. The purpose of the student in listening determines the kind of listening he should attempt. Is the student to listen in order to augment his store of information for it to be utilized later in a specific way? Is the student to listen for the purpose of appreciating the substance or the beauty of literature? The teacher must be knowledgeable about the purposes and the types of listening in order to assist the students in their development of skill in interpreting the spoken symbols of the increasingly oral world in which

they live. Is it not strange that the preparation of teachers to teach this communicative art is ofttimes ignored when research studies unanimously agree on the somewhat obvious finding that an individual spends more of his lifetime listening than reading, writing, or speaking?

In concluding this necessarily brief discussion of preparing teachers to teach oral language effectively, it is well to reiterate the initial argument made for the importance of oral communication. The goals of the American educational system and, within a more restricted focus, the goals of the curriculum in the language arts set the purposes and the parameters of the preparation of teachers of the language arts. The nuclear goal of our schools is to nourish and support the growth of the individual so that he may realize the endowments of his personal potentialities to their limits and contribute wholesomely to his society. The ability to communicate orally in effective fashion is essential if the individual is to participate in group action for the common good. This fundamental reason makes study in oral communication an important portion of the preparation of the teacher of the language arts in the elementary school and of the teacher of English in the secondary school.

English Teachers' Attitudes toward Preparation in Reading

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Educators who are interested in the secondary school curriculum are aware of the need pupils have for continuing their development in reading skills. They are also convinced that a satisfactory job will not be done until *all* teachers, including English teachers, assume responsibility for teaching these skills. Those who teach reading courses designed to give secondary teachers a background in reading methods and materials undoubtedly believe there are values in such courses or they wouldn't be offering them. However, are English teachers as convinced that they need work in reading as these other educators? Personally, I have always assumed that English teachers *would* feel a necessity for having a background for reading instruction, and the NCTE Committee on National Interest reported that large numbers of teachers felt the need for advanced study in the teaching of reading. When I was asked to present this paper, it occurred to me that I had never personally verified my assumption; therefore, I set for myself the task of asking English teachers their opinions about several items related to the teaching of reading. Specifically, I tried to find:

1. What preparation, if any, they have had for teaching reading skills.
2. What attitudes they have toward formal courses in reading as part of their preparation for teaching English.
3. When, in their opinion, such courses should be taught in relation to teaching experience.
4. What specific reading difficulties they believe a majority of their students have.
5. In what areas they feel a need for better background knowledge of methods and materials which they could use to assist students who have difficulty in reading.
6. What suggestions they have concerning the content of the courses designed to prepare them for helping pupils develop in reading skills.

Through the assistance of principals in seventeen high schools and fourteen junior high schools in Kansas, I distributed opinionnaires to English teachers. Exactly 100 of the opinionnaires, 75 percent of the total, were returned. A few statistics may aid in developing some concept of the population which was used. The schools ranged in size from 92 students to 1804, with a median size of 400. The median years of service of the teachers was approximately five years. Three-fourths of the teachers majored in English at the undergraduate level, and one-fifth of them held the master's degree. Of those with master's degrees, 60 percent had majored in English.

Although techniques were used to determine whether or not statistically significant differences existed between various groupings of the teachers, I will only give generalizations derived from the study. My remarks will be directed toward the six major areas of inquiry.

1. What preparation, if any, did the English teachers in the study have for teaching reading skills? No formal preparation in the teaching of reading was true for 65 percent of the junior high teachers and 76 percent of the high school teachers. Of those who had taken a formal course, 20 percent of the junior high teachers and 4 percent of the senior high had had a course in the teaching of *elementary* school reading. Courses in teaching reading in the *secondary* school had been taken by 13 and 22 percent of the junior and senior high English teachers, respectively.

2. Since only a minority of the teachers had taken courses in teaching reading, it might be assumed that only a minority would feel such courses were of value. However, when the teachers were asked if they thought there would be value for such courses in the preparation of English teachers, 97 of the 100 teachers responded "yes." Of the three who did not say "yes," two wrote "perhaps" and one said "no." The explanation given for the "no" answer was "Secondary teachers do not have time to teach reading—only improve it. If a teacher has had a sufficient background in literature to qualify for teaching English, I believe that teacher understands the principles of reading." This same teacher in the opinionnaire indicated that a majority of her students were deficient in five out of seven reading skills and that she felt deficient in background knowledge for teaching three of the skills.

3. It has been my *personal* feeling that students would derive greater value from a course in reading *after* rather than *before* their teaching experience. However, the teachers were evenly divided in their opinions. Forty-five percent said that the instruction should be prior to experience and 45 percent said it should be after one or more years of teaching experience. The remaining 10 percent made the suggestion that courses should be taken both before and after experience. My bias seems not to have been shared by a majority of the teachers.

Incidentally, no differences in the way this question was answered existed between those who had taken courses in reading and those who had not.

4. In an attempt to see if teachers really had reasons for believing they should or should not have preparation in reading, a section of the questionnaire was concerned with determining what reading skills the teachers believed caused a majority of their students to have difficulty.

They were presented with a list of seven major reading skills with a brief description of what each skill entailed, and then they were asked to check those skills which in their opinion caused more than normal difficulty for a majority of the students in their classes.

The skills and the percentage of teachers who said that a majority of their

students had difficulty in them were: critical reading, 70 percent; study skills, 53 percent; vocabulary development, 50 percent; comprehension, 37 percent; adjusting rate, 35 percent; word recognition, 33 percent; oral reading, 27 percent. There seems to be evidence here that teachers believe their pupils have reading difficulties.

Experienced teachers were more apt to check "critical reading" than were the inexperienced teachers; more inexperienced than experienced teachers checked "oral reading." No other statistically significant differences were found.

5. If teachers believe their pupils have difficulties, then to what extent do the teachers believe they lack a background in methods and materials to care for these difficulties? When teachers were asked in which of the seven skills they felt the need for better background in materials and methods, they responded as follows: critical reading, 52 percent; word recognition, 50 percent; vocabulary development, 40 percent; adjusting rate, 33 percent; study skills, 27 percent; comprehension, 26 percent; and oral reading, 20 percent. There were no significant differences other than that the less experienced groups were more concerned with "oral reading" than the experienced groups.

6. The teachers were asked what suggestions they had for the content of courses which would prepare them for helping pupils develop in reading skills. Many teachers were concerned with the inclusion of one or more of the seven reading areas previously listed; however, there were some answers concerned with other aspects. For example, one teacher expressed a concern of many teachers by saying, "I feel as if most of my college courses were geared to college level literature—very few apply at all to the work I do daily either in reading or grammar."

Several teachers were concerned with what they should do about poor readers and the classroom problems which arise with them. One teacher stated a need for "motivational techniques as well as techniques of reading . . . how to deal with psychological aspects of the poor reader who has been unsuccessful for ten years."

Other teachers expressed concern about the need for real classroom experiences in teaching reading as part of their preparation for teaching English. One teacher, who had not had a course in the teaching of reading, really summarized the thoughts of many and particularly mine when she wrote, "One needs first an understanding of the process by which a child learns to read and by which he increases and develops skills. Then one needs usable methods and exercises which can help his students."

I was pleased to have verified my assumption that English teachers do feel a need for a background in reading instructional materials and techniques. Our teacher education institutions should take heed and provide this background for more teachers.

Desirable English Education Courses Other than Methods

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It is tempting to begin a catalogue of courses other than methods courses which would seem to be desirable for English education preservice programs. Certainly, it would not be difficult to find any number of literary, linguistic, and rhetorical matters of apparent priority to which student teachers have not been systematically exposed in the courses they are now taking. But I do not believe that our best interests will be served by examining new courses *per se*. I believe with George Henry that "A course is a momentary order impressed upon the heritage as it tumbles down to us from all the centuries. . . . A course by the proper union of form and content becomes the discipline a teacher must submit to so that he might turn this heritage into an experience."[1] In my view it behooves us, at this particular point in time, to resist the temptation to propose new courses until we have carefully searched both our historical and contemporary "heritage" for what might constitute new "experiences" for preservice candidates in English education programs. I use the word "experience" advisedly, since all experiences which we hope our students will have cannot be had in courses, and many of our existing courses seem to appear to our students to contain irrelevant experiences. In a recent article in the *Journal of Teacher Education* Walter McPhie confronts the problem directly:

> What about the entire basic approach to teacher education? What about the fundamental strategy being employed in the preparation of teachers? The usual program consists of a certain number of rather traditional courses in educational subject matter, followed by a student-teaching experience. But is this the best way to prepare teachers? Could the approach itself be responsible for much of the dissatisfaction among education students?[2]

It is this question of the necessity for a change in the strategy of preservice English education that I would first consider in seeking new experiences or components of an English education program. I would suggest a number of areas as essential to our development of a new model for English education, and I would declare a moratorium on any new courses to be required of prospective teachers of English until the courses have been measured against the following criteria: We face the necessity to develop new English education programs which will be relevant for culturally different children and youth from the

[1] George Henry, "Method: The New Home of the Liberal Spirit," in Dwight L. Burton (ed.), *English Education Today*, addresses from the first annual Conference on English Education (Champaign, Ill.: National Council of Teachers of English, 1963), pp. 19-20.

[2] Walter McPhie, "'Mickey Mouse' and Teacher Education," *Journal of Teacher Education*, 18 (Fall 1967), 322.

inner city, the Indian reservation, and the small isolated rural communities of both Appalachia and the Southwest. Teachers of English and those who prepare them have a primary responsibility to develop these new programs, as the recent Civil Disorders Commission report points out:

> Education in our democratic society must equip the children of the nation to develop their potential and to participate fully in American life. For the community at large, the schools have discharged this responsibility well. But for many minorities, and particularly for the children of the racial ghetto, the schools have failed to provide the educational experience which could help overcome the effects of discrimination and deprivation.
>
> This failure is one of the persistent sources of grievance and resentment within the Negro community. The hostility of Negro parents and students toward the school system is generating increasing conflict and causing disruption within many city school districts.
>
> . . . Our survey of riot cities found that the typical riot participant was a high school dropout. As Superintendent Briggs of Cleveland testified before the Commission: "Many of those whose recent acts threaten the domestic safety and tear at the roots of the American democracy are the products of yesterday's inadequate and neglected inner city schools. The greatest unused and underdeveloped human resources in America are to be found in the deteriorating cores of America's urban centers."
>
> The bleak record of public education for ghetto children is growing worse. In the critical skills—verbal and reading ability—Negro students fall further behind whites with each year of school completed.[3]

The report goes on to analyze the causes of this problem and places the major burden of responsibility on de facto segregation; the overcrowding of schools in the inner city; inadequacies of facilities, curriculum, and funds for inner-city schools; inadequacies in community-school relations; and the social, cultural, and physical effects of life in the ghetto. A primary responsibility for the inadequacies of inner-city schools, according to the report, are the inadequacies of the teachers who serve in these schools and by implication, of course, those who prepare these teachers. The report quotes the earlier Coleman report in finding "that a higher proportion of teachers in schools serving the disadvantaged areas are dissatisfied with their present assignments and with their students than are their counterparts in other schools."[4] The report notes the inevitable cycle of despair and distress which can be passed from dissatisfied and disinterested teachers in inner-city schools to their students:

> Studies have shown that the attitudes of teachers toward their students have very powerful impacts upon educational attainment. The more teachers expect from their students—however disadvantaged those students may be—the better the students perform. Conversely, negative teacher attitudes act as self-fulfilling prophecies: the teachers expect little from their students; the students fulfill the expectation. As Dr. Kenneth Clark observed: "Children who are treated as if they are uneducable invariably become uneducable."[5]

The report also quotes Dr. Daniel Dodson, Director of the New York University Center for Human Resources and Community Services:

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[3] *Report of the National Advisory Commission on Civil Disorders* (Washington, D. C.: Government Printing Office, March 1, 1968), pp. 236-237.

[4] *Equality of Educational Opportunity* (Washington, D. C.: U. S. Department of Health, Education, and Welfare, Office of Education, 1966), p. 20.

[5] *Report of the National Advisory Commission on Civil Disorders*, p. 239.

> Inner-city schools have not been able to hold teaching staff. Between 1952 and 1962 almost half the licensed teachers of New York City left the system. Almost two out of every five of the 50,000 teaching personnel of New York City do not hold regular permanent licenses for the assignments they have.[6]

The report goes on to quote U.S. Commissioner of Education Harold Howe's testimony to the effect that "many teachers are ill prepared for teaching in schools serving disadvantaged children, 'have what is a traumatic experience there and don't last.'"[7] The report goes on to call for the improvement of the quality of the teaching in ghetto schools. Recommended is a "national effort" to attract to the teaching profession well-qualified and highly motivated young people and to equip them to work effectively with the disadvantaged students. The report urges the expansion of the Teacher Corps into a major national program and further recommends that the Educational Profession Act provide grants and fellowships to attract qualified persons to the field of education and improve the ability of the present teachers through advanced training and retraining with special consideration given to "improving the quality of teachers working in schools serving disadvantaged students and that it be substantially funded."[8] Teacher education institutions are implored to "place major emphasis on preparing teachers for work in schools serving disadvantaged children."[9] Courses should familiarize teacher candidates with the psychology, history, culture, and learning problems of minority group pupils. The report further notes:

> Class work alone, however, cannot be expected to equip future teachers of disadvantaged children. Intensive in-service training programs designed to bring teacher candidates into frequent and sustained contact with inner-city schools are required. Other professionals and nonprofessionals working in ghetto related activities—social workers, street workers—could be included as instructors in teacher training programs.[10]

Exemplary Schools

The report of the National Advisory Commission on Civil Disorders also calls for the development of exemplary schools and educational parks. There are certain model schools and programs under development in a number of cities today. It behooves those of us in English education to look carefully at these schools and the roles of the teachers there. Since the new teacher roles have been learned for the most part in inservice training programs and not as part of a preservice program, we need to experiment with ways of developing them for prospective teachers. One inner-city school in Seattle, Washington, Garfield High School, is experimenting with new patterns of student-teacher involvement. Garfield has five achievement levels—the fifth is all independent work—and if a student wants to move to another level the decision is his. He

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[6] *Ibid.*, p. 238.
[7] *Ibid.*, p. 239.
[8] *Ibid.*, p. 246.
[9] *Ibid.*
[10] *Ibid.*

may be counseled, but if he wants to go he is told to go ahead. If a student finds himself in a class that has a teacher with whom he is not compatible, he can decide to move into another class. In a recent issue of *Emphasis*, Roscoe Bass, one of the counselors at Garfield High School, describes some of the features that make the school more relevant for its students. Teachers in the school prepare many of their own materials, keying them to the particular interests of inner-city students. For instance, when Stokeley Carmichael spoke at the school, his speech was recorded and has been used in a number of English classes. Also, teachers use the heat machine to reproduce cartoons, political and otherwise, that appear in the *New York Times* or the *New Yorker*, among others. These are used quite frequently to point out current thinking on controversial topics, and teachers have time to discuss and evaluate these materials. Their time is scheduled so that all the tenth grade English teachers, for example, meet for an hour every day to share ideas and techniques. They also have released time during which substitutes are brought in so that they can go out and observe and meet for an entire day for planning and evaluation. Garfield has a resource center for English where students can study independently, and tutoring teachers are assigned to the center for one hour a day so that a professional is on duty at all times to work with students who come there. The center has not only materials but also personnel that students can call on for help. Garfield also has a community liaison person whose job it is to relate the school program work closely to the community and its resources, mainly to close a communication gap between the school and the parents who are hard to reach. The school has a course in Afro-American heritage. One of the faculty members at Garfield made the following comment in describing one of the more immediate needs of the school:

> I personally think we need a lot more orientation for teachers. We should stress a lot of this and we should get into the value systems of some of these youngsters. We look at them through our eyes and we really don't see how they identify with certain groups. I'm not saying we should change these youngsters' values, but I think we're going to have to accept many of their values because the system is changing so rapidly. To do this we have to have pre-discussion with everyone involved. We talk about group therapy for youngsters but I think group therapy is good for teachers.[11]

The school works hand in hand with a group of men working out of a poverty program in Seattle called the Central Area Motivation Program. They seek out delinquent or socially maladjusted youngsters who are not in school, talk with them, bring them back, and help to find them jobs. CAMP is closely identified with school activities and also helps to make contact with tutoring agencies at the University of Washington.

Innovations

How do we prepare teachers to serve in a school like Garfield? Here are

[11] "The Magic Word: Involvement," *Emphasis*, National Commission on Teacher Education and Professional Standards, National Education Association, March 1968.

some suggestions for "experiences," not courses, which are being tried out in some teacher education institutions such as the Bank Street College of Education, Queens College and Hunter College in New York City, San Francisco State College, Arizona State University, and I'm sure other schools. What we need are new models for teacher education—complete systems—which will produce a new teacher for all youth, whether culturally different or not, a teacher who is able to step into a school like the Garfield High School and work creatively to develop the new needed programs.

1. First of all, we need to change our university and college modes and strategies of instruction. We cannot expect that university and college students will adopt the concept of individual differences and individualized instruction when they are being taught in the conventional lecture-recitation manner. We cannot expect that they will use audiovisual devices and computer-assisted instruction when they have never seen these used or demonstrated, or that they will use overhead projectors, tape recorders, and films when these are not being used in their own college or university classes.

2. We must recognize a new breed of university student on our campuses today, a university student who can become a new breed of teacher. This new breed of university student wants desperately to participate creatively in his own society. He wants to be involved in planning what is going to happen to him in the university. He wants to be involved in the affairs of university government, in the evaluation of faculty members, and in the policies affecting student life and interest on the campus. The student crises at the University of California at Berkeley have had their counterpart crises across the land. We have failed to recognize the implications of the continuing cry of our university students for a share in the determination of their own destiny in the university. The way we teach our university courses and run our universities is simply to ask for a rejection of what we are professing by many of our students as they go through the motions of being students without any changes in their own behavior or attitudes.

3. We need intensive work on comparing value systems through cultural anthropology and the study of the heritage and rights of our minorities. We need to embed such comparisons in our professional training programs for teachers. Some of the teachers in our Experienced Teacher Fellowship Program at Arizona State University have made an entirely new evaluation of the behavior patterns of Navajo students as a result of their investigations of Navajo cultural and linguistic patterns. They know, for example, that the Navajo value system places a high priority on cooperation for the benefit of all rather than individual competition for grades. Because of differing culturally patterned male-female relationships, Navajo boys may have far greater difficulty in accepting the leadership patterns of a white Anglo woman teacher in a classroom than boys of other groups. They may have great difficulty in cooperating with boys in doing classroom work.

4. If we follow the recommendations of the Commission on Civil Disorders, we need to find ways to place our undergraduate students, for at least some period of their training, squarely in the center of those cultural and

linguistic groups whom they are preparing to teach so that our students have direct experience in understanding differences in life-styles of the groups which make up our society. Even in large programs of teacher education where we traditionally have not encouraged observation and experience before student teaching, we need to develop programs of observation and participation in the inner city and on the Indian reservation and at least find out whether or not the student has within himself the resources to work with groups who display cultural and linguistic characteristics different from those of his own group. Of course we will need to find ways to give him the anthropological and linguistic techniques to discover and interpret these differences.

5. We need to develop a feeling within our future teachers of English, a sense that the age of technology is part of the world of humanistic learning. Otherwise, we will have little control over the entrance of the computer into our instructional programs. As John Goodlad has recently pointed out,

> We have lived in the shadow of the computer long enough now but used it so little in instructional affairs that we may be inclined to see its future and our own to be things apart. Nothing could be farther from the truth. The computer will march relentlessly into our instructional lives.[12]

We will ultimately have the computer as our companion in the teaching program, and it will certainly be possible to work out who will do what and when. It seems clear that the computer will ultimately provide an intense learning environment, but it remains for the teacher to provide an intense human environment. How can we sensitize our prospective teachers of English so that they are able to provide a human environment in our classrooms and schools? They will have more time to provide this human environment as the result of the increased efficiency of the computer. How can we provide them with both the commitment and the actual tools necessary to provide a human environment in the English classrooms of tomorrow? Do we need courses in "sensitivity training"? Such a course has recently been established in the teacher education program at the University of California at Los Angeles under the title of Leadership Principles and Practices. It has been offered in the School of Administration since 1954, building on the work of the National Training Laboratory. It has now become a part of the teacher education program. Samuel A. Colbert and Joann Colbert described it as follows:

> A class in sensitivity training is not the only place or even the best place for students to have deep and genuine meetings. But for a variety of reasons students report that they have seldom done so otherwise. Featuring the sensitivity training laboratory, UCLA's course in Leadership Principles and Practices is an educational experience in which students are encouraged to conceptualize course content from reference points of their own involvement. Questions often posed by the instructor in initial sessions include "What does this mean to you?", "What is your own investment in this subject or person?", "Are you willing to go second if the student you question goes ahead and exposes his position?" Such queries become internalized within the experimental context of the

[12] John I. Goodlad, "The Future of Teaching and Learning," *AV Communication Review*, Department of Audio-Visual Instruction of the National Education Association, 16:1 (Spring 1968), 7.

> group, not as aggressive challenges but rather as starting points for exploration of interpersonal issues. This begins a process that helps students confirm feelings with which they are already familiar as well as discover and map new areas of personal experience. As one student put it, "This course gave me new ways of looking at old problems."[13]

Do we need such experiences within our programs of English education? At the risk of being considered "anti-intellectual," I have said little about the applications of current scholarship and literature, linguistics and rhetoric in new curriculum materials and in new courses. Much might have been said about the new course in teaching rhetoric and composition at the University of Minnesota or our new advanced courses in teaching literature and composition at Arizona State, or the new courses in Negro literature and teaching Shakespeare at Teachers College, Columbia University. I did not do this because of some recent experiences and observations of my own of teachers working in the Phoenix Indian School and in other inner-city schools of Los Angeles and San Diego. In reading the Civil Disorders Commission report I remembered that, of our twenty-three curriculum centers in English, only three have dealt in any significant ways with the learning problems of culturally different youth in English programs. Also we have had only a small number of NDEA Institutes and Experienced Teacher and Prospective Teacher Fellowship Programs which have dealt or are currently dealing with these particular problems which so often today push their way into our contemporary foreground. As we develop our new English education programs of the future, it seems essential that we face these issues squarely and face them soon.

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[13]Samuel A. Colbert and Joann Colbert, "Sensitivity Training within the Educational Framework: A Means of Mobilizing Potential," *The Journal of Creative Behavior*, 2:1 (Winter 1968), 14-15.